



## FANZINE

# PHENOMENON

1976-2009

SPECIAL MESSAGE
TO THE KISS ARMY FROM
PAUL AND GENE
RARE VINTAGE
PHOTOS INCLUDED
THROUGHOUT







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EMI



FANZINS = FAN. MAGAZINE. !! SVER SINCE I WAS 4 KID, WHO READ AND DEVOURED COMICS, SCI-FI/FANTASY MOVIES AND ATTENDED THE BARIY LUNA CONS OF THE BARIY 1960'S \_\_\_\_. MY MAIN CREATIVE outlet were my fanzines -COSMOS, FAUN, TINDERBOX AND OTHERS. I EDITED, PUBLISHED AND DISTRIBUTED THEM ALL ON MY OWN - - IN MY MOTHER'S LIVING Room. I HAD ENORMOUS PRINE. TIMAGINE THEN, THE PRIDE I FEIT ON SEEING THE KISSARMY CREATING THEIR OWN KISSFANZINES. THAT WAS OVER 30 YEARS AGO. AND IT CONTINUES TO THIS DAY. THIS IS THE HISTORY, THE Blood SWEAT AMO TEARS OF THE KIGG

ARMY AND THE KISS FANZINES!

WE SALUTE YOU FINTHOWS

Fan magazines or "Fanzines" are another way a fan's dedication and devotion can go the "extra mile". The amount of self published K195 periodicals by fans 15 astounding but not surprising. This afterall 15 The K155 Army!

Providly



October 1981, "World Without Heroes" video





April 24, 1974, Central Park, New York City

www.vintagekissphotos.com







## A short history of KISS fanzines

**By Ken Sharp** 





According to the American Heritage® Dictionary of the English Language, the definition of a fanzine is "an amateur-produced magazine written for a subculture of enthusiasts devoted to a particular interest."

Back in May of 1930, *The Comet* was the first fanzine ever published. Launched by the Science Correspondence Club, *The Comet* was a sci-fi publication, which pioneered the idea of a fan-based enterprise targeted toward a specific interest. In many ways, a fanzine is the supreme manifestation of the D.I.Y. edict. Driven by passion, fanzines were the ultimate expression of a fan's admiration for a subject.

Fanzines are nothing new. Whether you're into science fiction or stamp collecting, there has always existed an underground print community of like-minded folks creating newsletters or self-published publications chock-full of vital information for a targeted audience.

Back in the age of bobby-soxers and Elvis Presley, fan clubs sprung up around the world, united in their love of the latest teen idols. Crudely designed Xeroxed newsletters were put together and distributed to fans, crammed with information, reviews, letters, trivia, photos and random minutiae. As the '60s ignited with the electrifying sounds of the British Invasion, official fan club magazines were published on The Beatles, The Rolling Stones and The Dave Clark 5, drawing hardcore fans even closer to the reigning musical stars of the day. Drawing inspiration from the science fiction fanzines, in January of 1966, seventeen-year-old teenager Paul Williams created *Crawdaddy!*, the first fanzine devoted to rock and roll music. Four short years later, this amateur publication would be transformed into a full-fledged national magazine.

By the mid '70s, national music magazines like *Rolling Stone, Crawdaddy!*, *Circus, Creem, Trouser Press, Rock Scene*, *Hit Parader, Bomp* and *Rock* littered the newsstands and were considered bibles of information for ardent rock and roll fans. When KISS emerged on the music scene in 1974, their unforgettable look and atomic brand of high-intensity rock and roll helped them build a religiously loyal fan base, later better known as the mighty KISS

Army. But comprehensive information about the band was often hard to come by, barring the occasional article or feature in one of the national

rock magazines or local newspapers.

There's a time-honored expression that necessity is the mother of invention. With a little bit of money and a whole lotta enthusiasm, some extremely dedicated KISS fans took their fandom to the next level and began self-publishing their own fanzines. The late '70s saw the birth of the underground KISS fanzine culture. Hungry for news and in-depth information about their favorite band, these crudely produced 'zines were manna for the faithful. KISS fanzines served as the perfect tool to unite KISS Army soldiers on a global scale.



Photos courtesy of Gene Simmons

Some of the earliest KISS fanzines like KISSer, Flash, Kiss Fanservice News, and Dutch KISS Army were crudely designed efforts, hastily assembled at a local print shop or cheaply cobbled together using a mimeograph machine at school or a local library. In the beginning, the content, layout and photo quality of the fanzines was often sub-par, but what they lacked in a clean,

professional presentation and high-quality writing was ultimately triumphed by the passion that infused every word, every article, every

review, and every editorial.

Long before the advent of the Internet, fan Web sites and message boards, and long before today's 24/7 assault of news and information at your fingertips, fanzines were considered an essential tool to disseminate information to a targeted audience. Okay, it wasn't the 21st century information superhighway, but somehow without the tools of modern day technology and limited avenues of distribution, fanzines were still able to reach the group's core audience. Whether you were living in Tokyo or Tacoma, KISS fanzines managed to bridge countries and cultures and helped forge a global community of KISS fans.

In a way, subscribing to a KISS fanzine made you feel like a member of a secret society. You recognized that there were others just like you, others that shared the same interests, the same hopes, and the same dreams. And that felt good. KISS fanzines brought you into a world which made you feel like you belonged. It was place which encouraged a collective gathering of fans. In a sense we all seek community, a place to freely share information and opinion with those liked-minded souls. KISS fanzines acted as our forum and offered a surefire way to gain a deeper knowledge about the band, build alliances; and network with fellow fans over a shared common interest.

The folks that assembled KISS fanzines weren't in it for the money. In

fact, most of them lost money putting out their respective magazines. But that didn't matter. What did matter was that these fanzines were a labor of love in the purest sense of the word, and that contagious spirit and D.I.Y. commitment filled the pages of each successive issue. They were put together in between school duties and part-time jobs, hastily assembled late at night and on weekends. There was no built-in system of distribution, no promotion, and no advertising. These KISS fanzines garnered subscribers the old-fashion way, word-of-mouth, and were sold primarily through the mail or at local record stores and head shops.

KISS fanzines offered a wide range of content. In the 'zines, you could read articles on a multitude of subjects ranging from a 20-page, in-depth analysis of

Music from The Elder to a detailed look at Gene Simmons ever-changing makeup design. Want to know what songs KISS played at their first gig? Check. Interested in reading about KISS's 1977 tour of Japan? Check. Curious about the evolution of KISS's costumes? Check. Want to know more about the recording of Destroyer through the eyes of producer Bob Ezrin? Check. Nothing was off limits or too obscure. And within the pages of a KISS fanzine you knew you'd discover information that you'd never find in a mainstream rock publication. And even more important, while stories in major music magazines were often penned by jaded music writers

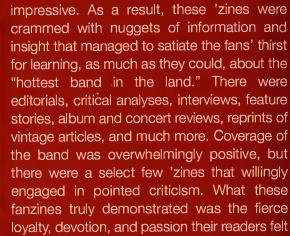






who weren't even fans of the band, KISS fanzines were filled with impassioned and informed text written by the fans, for the fans.

Through the years, KISS fanzines ranged wildly in quality, however, more often than not, the meticulous attention to detail found within the pages was



for the band. Despite our differences of opinion, what truly brings us together is our universal love for KISS.

Things didn't heat up in the KISS fanzine subculture until the mid to late'80s with the emergence of quality fan-created publications like *Strange Ways* (issues numbered at over 100 pages), *Firehouse*, *Black Diamond*, *KISS Klassics*, and *KISS Fire*. And while none of the 'zines could pass for a professional-looking magazine like *Creem* or *Circus*, that didn't matter to their loyal base of subscribers—content

was king. And it was here where those 'zines truly excelled, offering a treasure trove of rare photographs, well-written articles and exclusive interviews with the band, past and present.

Even more crucially, by that time the fanzines were able to open up direct communication with KISS themselves. Recognizing the importance of maintaining communication with their loyal fan base, the band paid special attention to this new growing cottage industry of underground KISS fanzines and routinely provided news, photos, and interviews and occasionally filled out personal questionnaires. This hands-on involvement served a dual purpose;

it provided an ideal tool to disseminate key information to their hard-core base, and it helped further cement the tight bond between KISS and their core audience, a symbiotic

relationship that continues to this day.

By the mid '90s and through the present day, the KISS fanzine community has been blessed with several top-drawer international publications whose impressive cable production and graphic design values put them on par with mass market music magazines. These include KISS Kollector (Holland), Strike (Italy), Destroyer (Sweden), and the short-lived Clown White (England). The Japanese KISS fanzine L.F. warrants special mention and is in a class of its own. In existence since 1980, it's the longest running KISS 'zine, and it's never failed to deliver in quality content, cramming over 100 pages of information and photographs into each issue.

Today, with the advent of Internet where exchange of information is instantaneous, many KISS fanzines have disappeared. But they're not gone altogether—they've just swapped print for cyberspace. Finding a new home on the Internet, countless Web sites have taken on the role of fanzines and provide a steady stream of up-to-date news, interviews, editorials, articles, and exclusive content. Yet there are still some old-school KISS fanzines in existence who continue to proudly carry the torch, most notably KISS Kollector and Destroyer.

Culled from the personal collection of Gene Simmons, within these pages is a cross-selection of carefully chosen KISS fanzines from around the globe. Reflecting over 30 years of KISStory, each 'zine shares a common thread; they were written by the fans, for the fans. We hope you'll enjoy the ride.









notos from Ken Sharp collection



## KISS Fanzines: the early days

GENE SIMMONS: Fairly early in KISS's career I remember getting very primitive homemade KISS fanzines. You could tell the people that put them together had a lot of fun doing it and wanted to share their passion with other fans. It's one thing to put on a band's record or go to a concert, but when you put in the effort to sit down and write and draw and edit and print and distribute your own fanzine, that's a real labor of love and commitment. It was amazing. With the fanzines that I put out, which had to do with comic books, horror movies and science fiction, there was a wealth of stuff to write about. Back then I thought why would anybody want to do a KISS fanzine? What are they gonna write about? And yet when you read the articles in early fanzines like KISSer they understood more about KISS than we did. The people who ran the fanzines clearly saw something in the band that we were not even aware of It was the mystique, the personas, the magic. It was a real shock to me when people first started putting out their own KISS fanzines. I read them voraciously. I saved them and treasured them and still do. All the fanzines in this book came from my collection. You have to understand we were four nobodies off the streets of New York, and to varying degrees we all had aspirations to reach for the stars. We had a peculiar notion of putting together the band we never saw onstage. On that fateful day when Paul and I bought these four-foot high \$15 mirrors from Sears and leaned them up against the wall in our loft, and when they leaned against the wall, they warped a little bit. We were looking in those mirrors, and our faces were warped, kind of like a freak house in an amusement park. And somehow we went out and got makeup. There was no master plan with anybody telling us what to do. We were always aware of the importance of image. And as we started to put the makeup on, our characters began to come together. So even in the early days, whether it was putting together concert posters or ads or press kits, we did it all ourselves. I had a background in publishing my own fan magazines. Back then I was working for the Puerto Rican Interagency Council and knew about hexograph, mimeograph and photo copy machines from my days doing fanzines. I was also a Kelly Girl and was an accomplished typist -I was typing 90 words a minute. I understood the do-it-yourself ethic that later translated to the world of KISS fanzines.



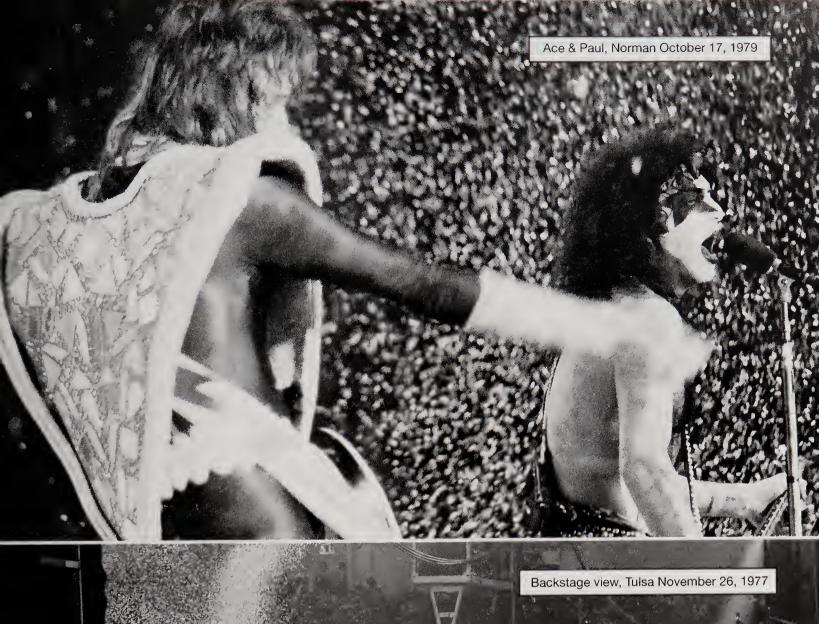
















### Farly KISS fanzines

PAUL STANLEY: The first ones I can remember were the Japanese fanzines. When the fanzine phenomenon started for KISS I was astounded that we were eliciting that kind of response from people. It went beyond wanting music or t-shirts or belt buckles and into someone immersing themselves into something with a passion.

Back in the early days of KISS fanzines this meant people hand-stapling issues together. The fanzines were somewhere between a newsletter and a mini-magazine. What blew me away was that were so many of them, and that they were international. That's what was so striking to me. They didn't know borders. Our music didn't only connect with an English-speaking world, but we were getting fanzines from countries where all I could do was look at the photos and hope they were saying something nice. (laughs) We were a band that traveled to areas in middle America that other bands flew over. We took our message truly to the people in such a way and to such an extent that we'd arrive in some cities, and literally people would say, "What are you doing here?" My reply was always, "No one chose where they were born." So we were a blue-collar band that connected with the people, and perhaps that's one reason why fans connected even more strongly with KISS and did their own fanzines.



liss Fanzines







## KISSER-the world's first KISS fanzine

(USA) 1976-1978

I first heard about KISS when I was selling my collection of trading cards from the '60s, shows like *The Munsters*, *Batman*, *Superman*, *Twilight Zone* and *Lost in Space*. I went to a collectible store in Greenwich Village in late '72, '73. I was talking about Alice Cooper to the guy behind the counter, and he was telling me about his friend Rik Fox from Brooklyn who was also a big Alice Cooper fan. Then he told me about a guy named Peter Criscuola from the neighborhood who was in a new band that was kinda flashy in the vein of Alice Cooper and that turned out to be KISS. And that guy turned out to be Peter Criss.

So I contacted Rik Fox, and we became good friends. Eventually I wound up seeing KISS at Coventry in December '73 and became a big fan. I started to follow them and see them perform all over at places like the Sunshine Inn in Asbury Park, New Jersey; Capitol Theater in Passaic, New Jersey; Beacon Theater in New York City; and the Tower Theater in Philly. Even though KISS had a few records out, they were invisible to the mainstream. They rarely got played on the radio, but we were hungry for info about them. So I first started to place classified ads in the back of Circus magazine looking to meet other KISS fans. With the first ad I got about 26 contacts and that snowballed with each consecutive ad. It made me feel like I wasn't alone and there were other fans like me that loved the band too. About two months later, I was shopping in the Paramus Park Mall in Paramus, New Jersey, and there was a big record store there called Harmony Hut. In the store I was looking through the KISS record section, and there was a big, tall, skinny guy with frizzy hair standing behind me impatiently waiting to look at the records. I turned around and asked this guy if he liked the band, and he said, "Dude, I love them!" And we instantly connected and became good friends. That was Greg Kline.

Greg was going to Paramus High School, and he was taking print shop in school. I told him that I'd been contacting KISS fans through *Circus* magazine. He said, "I have access to the print shop. Why don't we start a fan magazine?" And that's what happened. It was free and didn't cost us a dime. We toyed around with a lot of names before coming up with *KISSer*. We put out our first issue in the fall of '76, and we produced four issues in total. There were only about 300 copies made of the first issue, but by the final issue we were printing almost a thousand copies. I reached out to the same fans that contacted me through *Circus* to see if they wanted to contribute to the magazine and many did. I placed an ad in *Circus* advertising *KISSer* as the first KISS fanzine. Contents of a

typical issue of *KISSer* would comprise articles, illustrations by fans, letters from fans, reviews of albums and concerts, crossword puzzles, band sightings and a want-ad section for fans wishing to trade memorabilia and photos. We also printed some exclusive photos taken by Rik Fox at KISS's Fillmore East press launch for the first KISS album. *KISSer* sold for 75 cents an issue, which we lowered to 50 cents for the following issue. But I never made any money from the fanzines.

of the Mant This World

In fact, I lost money on the last issue because I printed extra pages. It was a labor of love, but it was all worth it because it helped forge a community of fans and create a meeting place through paper.

Also, during the time, I did another rock and roll fanzine called *Flash*, which was devoted to KISS and other bands like Aerosmith, Queen, Starz and Angel. I did three issues of that magazine.

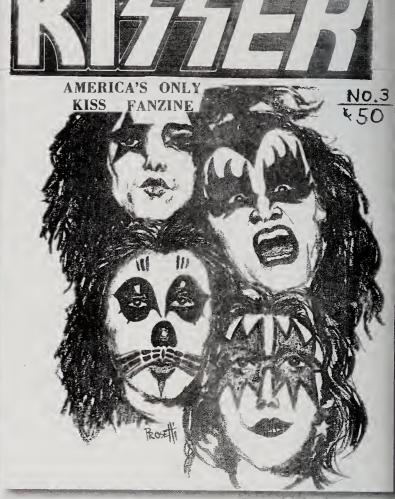
One of my favorite KISS memories is getting to meet the band backstage at the Spectrum in Philly in September of 1979, on the *Dynasty* tour. I got to meet them with The Kissettes, four hard-core female KISS fans from Queens, New York. I walked up to Ace and showed him the second issue of *KISSer*, which had a cartoon drawing of him on the cover, and he said, "What's that, a KISS comic book?" and started laughing hysterically.

From my work doing my own KISS fanzines, I continued working in the music business, playing in bands, managing groups, running a club called Escapades in Jersey City and operating my own label, Fleshtone Records. Today I'm manager of a securities company in Bayonne, New Jersey, but I'm still a major KISS fan, and my love for the band will never die. It's eternal.

-Randy Paul















Winter 1978



The p.a. is blasting the last echoeing chords of Led Zeppelin's "Stairway to heaven". The lights are beginning to dim -- then plackness surrounds 30,000 totally freaked-out fans as they prepare to meet the noise-masters of rock face-to-face (or should I say codpiece-to-codpiece?).

"We want KISS! WE want KISS!" the cnant begins, accentuated with whistles, screams and cheers. Then, three silhouettes appear above us -- quickly and easily oiscernable as those of the spacie Ace, puckering Paul, and gruesome Gene. Tune up.

"You wanteo the best and you got the best: The nottest band in the world -- KISS!" Paul and Gene race each other down the specially designed lit-up stairs and go right into the best and the most popular opening number since "Deuce" and "Detroit Rock City".

The screams continue throughout the number and right into the next one, "King of the Nighttime World". Barely through two songs and KISS has the gall to sweat. Pauls' Led Zeppelinesque screams pierce through the air.

"Whoaaahh! How 'ya feelin'?" yells Paul amid a barrage of assaulting comments: "Get a job!". My friend mentions to me that this is the Only concert where a kid can say, "KISS sucks" and nobody would make the slightest attempt toward annihilation. Paul addresses his New York fans: "you wanna rock an roll tonight?" 30,000 mouths scream their approval. "Alright! Ah tell 'ya, we all grew up here, and there ain't no place like New York!" Ace plugs a guitar mini-solo "Ah see we got some good looking' girls here - We're gonna take it to the Ladies' Room!

Gene takes the stand as he goes into his growling composition. For our money they can't be too soon!

Paul takes over again, "Ah can see tonights gonna be a hot nite for Rock 'n Roll! Are we all gonna get this place smokin' hot? I feel the temperature risin' here! We're gonna get this place so hot, we'll have to call out... boom, chh, chh, boom, ch, chh, chh... (shades of Tim Curry) ... "FIREHOUSE!"

"Firehouse" -- complete with KISS vocal-sirens. So far, their songs run the same as their latest album, "KISS ALIVE II".

Firehouse" leads right into Lovegun". "Lovegun" is the sence of KISS. Its' ichine-gun notes, screeching itar solos and lyrics aling with the usual sexual motations (...lets' get tether, we can get hot... pulled the trigger of my egun) are pure KISS. Pure is the only antidote for drooling fans, but, like ies, we can never get in the only antidote for drool of the control of the c

k 'n Rolllillilli!" screams tarry-eyed madman as KISS hes into "Let me go, 'n Roll", Baby, rock 'n yeah, yeah!

the set is, "Makin'Love".
Love" always sounded,
is is the third and final
m gonna mention them,
pelin to me -- obviously
influence on the group.
nts towards me as he sings:
side the whole night

We do all the things that we wanna do, Come on baby, don't leave me

you're good lookin', WHOOHHH!" My legs are beginning to feel like

Gene is back at the lead vocals with his personal dedication to all the sweet-16-ers in the audience, "Christine Sixteen". The bat-lizard-vampire actually speaks! Halfway through the set, front-rowers, myself included. Arms outstretched, I reached to touch him, he reaches to me reached to touch him, he reaches to me reached to touch make beautiful music together, but, no, the starry-eyed rocker returns to his own music.

"Tonight we got a surprise for you," exclaims Paul, "We're gonna hand the microphone over to Ace -- Shock Me!

The beginning chords of "Shock Me" are beginning to sink in when I realize that Ace, long-noted for his glass-scratching voice, really can sing! But is it real, or is it Memorex?

Ace is quite capable of taking on a stronger role in this quartet—this delusion of grandeur we all know and love as KISS. His verbal and physical presentations are totally overbearing—and all this time, KISS fans were led to believe the fallacy that Ace was the quiet one: one indeed! Ace embarks on a solo quite unlike any other performed in history. Complete with twisting, winding scales, wobbly knees and winks at the audience, his screeching solo is so hot even his guitar smokes! We are totally enveloped in the echoes of his solo, repeated scales getting louder and louder, faster and faster ...

he spins the axe over his body...we can't take it anymore! He deposits his overheated axe on its pyramid-stand and wobbles off stage. The <u>guitar</u> can't take it anymore! It heaves and shakes and fumes -- suddenly emitting fire from it's belly blazing in it's own realm of grandeur. Flaming youth before our very eyes and the 4-minute, 18-second solo ends. grandeur. Flaming your very eyes and the 18-second solo ends.

Paul leaps to the mike to introduce the next number, "I want You". He gleams with pride as he plays his rare lead guitar bit. He teases the audience, "I wa-a-a-a-nt..." YOU!, "AH", I! "want" WANT!, "I Wh-ah-ah-ah-ah YOU!", Paul screams like a madman.

"Is everybody ready to get their medecine?" he yells. "Are you ready to get your Rock 'n Roll prescription filled? Then, we'll have to call out...Dr. Love!"

Gene unveils his gory looking face from behind his bat-wing arms. Dr. Love begin, he throws a few picks at the ever awaiting, always eager hands of the fans. Ace sings on the chorus-he's really getting into it tonite!

"Shout it Out Loud" follows.
Paul leaps through the air and practices gymnsstics right before our very eyes. First a split, then a kick, can he do a somersault? Fog rolls in I can't see a thing, suddenly, a head pops out of the fog.
A gory, green light glows around him as he plays his deathly chords. The excitement is too much for the axe-wielding, tongue-wiggling glittergoth. The blood pours forth out of his mouth. I stop to think, "here stands a 28-year old, dripping blood from his mouth with childish glee snd an entire auditorium of people are cheering him on! I stop myself in "Shout it Out Loud" follows. cheering midthought. Why not? KISS is a fantasy. We're not supposed to believe it! We're supposed to enjoy! And enjoy we did as his blood-dripping exhibition led to "God of Thunder". Organ music actually accompanied him! I swear! I heard organ music! Maybe it was a leftover from an old hockey game, but I'm sure I heard it!

Midway through the song, Peter has a drum solo. It was steady and at a level his fans can appreciate. At the end of the solo, his entire drumstand (all fourteen drums, including Peter) hydraulically levitates up and over the stage! Peter kicks a lever on the side of a drum that sends confetti spewing out of his drumstand like water from a firehose. Peter, oblivious to all these goings-on, continues to play as Gene, Paul, and ace return to the stage to finish the number as if it had still been going on all along.

Paul orders the number as III along.

Paul orders the audience to scream for Rock and Roll, which we do on command, inciting the KISS national anthem, "Rock and Roll all Nite" Gene claps his hands over his head during the chorus, Ace joins on the chorus with Peter adding an enthusiastic "all nite" inbetween. Even the fans were singing. It was then that I noticed the pin attached to Paul's costume. It was of a big rooster perched on a fence (use your imagination, dears). Confetti fell on us by the balefuls. I thought I'd drown in it! Then, Paul comes out with his autographed unfinished, beautiful, black guitar and proceeds to break it in half. Every powerful muscle in his body put to work in the gargantuan effort. He tosses it into the audience and watches the fans swarming around it like hungry ants. One lucky fan emerges, cradling his precious possession in his arms,

oblivious of the blood dripping from his hands.

Irom his hands.

IRST ENCORE: the light are till out, so we know that sides, those of us who were so come, and ose enough could see the list de of one of kISS's speakers.

de of one of kISS's speakers.

want KISS!" Our heroes

Irn. Paul screams for ining number. Paul keeps for hing into his P.A. to hear is dripping with blood. They can't even feel in their limousines and

ne for nome.

ENCORE: Please, KISS: nt again! We love you: S. whistles, screams S. chants, a roadie what appears to be a frum onstage with a iss container holding ses next to it.

Y. Puddy Kat is gonna ster comes out, seats in the silver stool, happy sigh into the commences to croon original melody, inding it with, City, I love - YOU!" clutching the roses, them one by one dience, one of which aught, which he d triumphantly s. WOW! I actually Rose! Now, all I splant its seeds spring I'll have

After waiting returns again to (and their they've tasted me and everything it ... --OOPS,

WRONG GROUP!).
Ace throws his towel and my friend catches it again, (I got half starts the hanting beginning it later of course) and KISS notes of BLACK DIAMOND. Certainly, time, with added notes for added same set. Paul sings in that "I want You" he uses in streets for alivin'. Pout on the only begun...(Gene harmonizes)... suddenly HITS IT, slamming our and Ace on one side Gene on the above the audience as 130 decibels preshredded eardrums. the P.A. set Pauls in street have noted for alivin', set pumping out so much wind, it kiss is still rising and the there adoing the the form of "Black Diamond" attack our pumping out so much wind, it kiss is still rising and the the Garden's ceiling, all the revealing the twin cats on its off ano on, the fire flares confetti is falling around them, off ano on, the fire flares confetti is falling around them, off (look out, Hiroshima!), off and on as the Kings of of blood and gore but wo were seen!

(Meanwhile, on the planet four young men decide to do seen!)

(Meanwhile, on the planet Jendell, in the Galaxy Frehley, four young men decide to do something different, maybe add a few costumes...)

## FANSERVICE News No.2 78



Kibo Panservice hems siges - amper per in av Fins Finservice, Errstigen 1

## 1 SEPTEMBER SENSETVICE NEWS NO.41977



KISS FANSERVICE NEWS utges av Kiss Fanservice.
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ARMY

THE DUTCH

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# VICE. NEWS



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#### BEN JULLIE KISS DOIT GEZIEN

Onlangs "veroverde" KISS in Amerika een radiostation. Het was ongeveer drie uur in de middag toen D.J. Don Steele plotseling opgeschrikt werd door een groepje rare snoeshanen. Deze hielden hem onder schot met een plastic ruimte pistool en een papieren "Love Gun". KISS was gearriveerd. De boys waren op stap gegaan zonder hun bekende pakken. Om niet herkend te worden hadden ze allemaal een helm op. Gene had een helm op. "Sir Lancelot". Ace had natuur-

opgezet. van uitsluitend KISS muziek. Hiernde bladzijden vinden jullie enfoto's van de KISS boys. Deze e weten te bemachtigen.







I first saw KISS on May 3, 1975, at the Tower Theater in Philly. and they blew my mind. Growing up loving monsters and the magazine Famous Monsters of Filmland, I really connected with the look of the band, especially Gene.

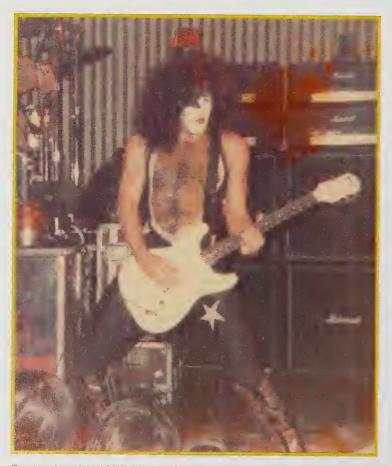
Randy Paul, a friend of mine, put together KISSer, the first KISS fanzine, and we became friends. I was able to do artwork for that fanzine and later did artwork for Flash, another KISS-related zine. Being involved with a fanzine, particularly in the early days of the band, I felt very much a part of the underground community that was just starting to swell with KISS fans wanting to bond over their love of the group. I also took photos of the group at various concerts including Convention Hall in Wildwood, New Jersey, one of the shows they recorded for Alive!

A funny story about that show.... I made sure to show up early so I could get close to the stage. I heard a roadie saying Gene was out front. Then I saw this big gangly guy with long, reddishbrown hair sitting by himself on the Jersey boardwalk drinking a Coke and checking out the ladies. I was freaking out and knew that it had to be Gene! So I grabbed my little Bell & Howell movie camera and starting shooting. Somehow he saw me and started walking toward me. I thought I was gonna have an exclusive for KISSer-a member of KISS without makeup-and now I didn't know what was gonna happen. I could have run away, but something made me stay. Gene came over and was very polite. The first thing he said was, "How much was the film?" I said, "Five bucks." He

pulled a five dollar bill out of his wallet - which I still have to this day - and said, "Inside you can take all the film you want but don't try that again," and he took the film and walked away. So I didn't have an exclusive for KISSer, but I'd met a member of KISS and that was good enough for me.

Flash only lasted a few issues, but it was a memory that'll stick with me forever. Today in 2009 I'm still a huge KISS fan and play bass in Deuce, a KISS tribute band. I even use the same vintage basses Gene used back in the early '70s—a Gibson Ripper and a Gibson Grabber.

—Sam Ricardo



September 14, 1975, King's College, Wilkes-Barres, Pennsylvania



May 3, 1975, Tower Theater, Philadelphia





Imagine if you can, Kiss on a special with Donny and Marie Osmond, Paul Lynde, and Florence Henderson, Singing "That Old Black Magic". If you could stomach it, you were one you could stomach it, you were one of the lucky Kiss fans who got to see the best television appearance in Kiss's career.

Picture this, Margaret
Hamilton of "Wicked Witch of the
West" Fame introducing the Gotham
Gargoyles as her chamber musicians,
Gargoyles as her chamber fusicians,
to Paul Lynde. The boys blast
to Paul Lynde. The first was "Detroit
best songs. The first was "Detroit
best songs. The first was "Detroit
best songs. The Beth". At the
monster hit single "Beth". At the
monster hit single "Beth" and
end of the song Paul Lynde and
end of th

In which the boys did "King of the Night Time World". That included Gene Simmons spitting fire, Gene Simmons spitting fire, another first for Kiss. Gene has not been allowed to do his thing not been allowed to do his thing on primetime T.V. before, and most on tikely will not be able to do it again. For there were a few again. For the there were a few again. This should be a few and the first the there were a few against the few against the

This show is very important.

It was Kiss's first primetime appearance, and we hope not their last. The Paul Lynde Halloween last. The paul Lynde Halloween special was a howling success special was at FLASH We hope they with us at FLASH we hope they rerun it for those who missed it.

R. Paul

#### **FAN**TASTIC ART

Här kommer nu återigen ett axplock av alla teckningar som har kommit till oss. Den teckning som får de fles-ta rösterna i tävlingen vinner 15 svenska kronor kon-tant. Glöm nu inte att skicka in fler teckningar till oss. Dina teckningar måste vara ritade i svart och får inte vara större än någon av dem nedan. Lycka till.



Anette Gustavsson, Karlshamn.



Peter tecknad av Patrik Arve, Bromma



1.Paul tecknad av Per Fridolin, Sth.



Gene tecknad av Helena Hammar.

# MEETS THEPP

"KISS
VEETS THE
PHANTOM OF THE PARK"
A MADE FOR T.V. TWO HOUR
MOVIE OF THE SEASON, WILL BE PROCOFFED BY SATALITE ALL AROUND THE WORLD
ON FERRUARY 28-b (TWO DAYS BEFORE HALLOWEEN) '78
FOCEPT IN CANADA, THEY WILL SEE IT AT THE THEATER. MOST OF THE QUESTIONS YOULD BE ASELING ARE
WHAT ITS ABOUT OR LID THEY DO A CONCERT WELL AS
A NATTER OF FACT THE MOVIE WAS ALREADY SHOWN
OUT IF YOU WISSED IT THEASE ARE THE ANSWERS TO
YOUR QUESTIONS: MAISS MEETS THE PHANTOM OF THE
FARK" IS ABOUT AN EVEL SCIENTIST WHO TURNED

MAKIN ROBOTS AN UNITED THE STREET FOR HIS AMUSEMENT PARK JOB OF MAKING ROBOTS AT "MAGIO MOUNTAIN" AND HE SEEKED REVENGE OVER KISS WHO HAD BEEN PLATING THEIR. HE SENT OUT ALL HIS ROBOTS TO DESTROY THEM KISS HELD OUT THROUGH MOST OF THE BATTLES BUT FINNALY HIS ROBOTS CAUGHT KISS AND HE (ABNER DEBAROUGH)SENT KISS DOUBLES OUT TO RUIN KISS' FERSONALITY BY HAVING HIS DOUBLE TRINK HEBBROOM JERNITT BY HAVING HIS DOUBLE SING THE WRONG WORDS BUT KISS REGAIN THEFF FOWER BOX AND SEARE AND THEY BATTLE THE DOUBLES UN STAGE, AND OF COURSE THEY WIN!!



YES KISS DID DO A CONCERT WELL NOT EXACTLY, OF AND ON LIVE, IN CONCERT KISS DID "SHOUT IT OUT LOUD", "MEACADIANOND", "I STOLE YOUR LOVE", AND "GOD OF THUNDER" I BUT ALSO THEIR DOUBLES DID "MOTTER THAN HELL", BUT THE SANG THE WRONS NOW THE RADIO THEIF FLAY ED "CHEIRSERS INTEREM", AND KISS PRACTICED "EETH", AND THOSE ARE THE SONGS IN THE MOVIE "KISS MEETS THE PHANTOM OF PARK", THE MOVIE "KISS KETS THE PHANTOM OF PARK", THE MOVIE THINK IT WAS A GOOD KOVIE, THE REST OF KISS DID ALONG WITH A LOT OF KISS FANSI!!



KISS, A GREAT SUCCESSIII



"GRATE MEDTS GETT, PAULS DOUBLE IN EACHSHOUND



PAUL IN CONCERT "I STOLE YOUR LOVE", THE KISS MOVIE:



THE BATTLE ON STAGE!!!



## THE CREATION OF AN ARMY: A LOOK BACK

#### **By Bill Starkey**

Awhile back, a KISS fan once asked me if I thought that KISS fans enjoyed being placed in an underdog role. I agreed that there has always been an "it's us against the world" mentality when it came to dealing with others who didn't quite see things the way we KISS fans did. We enjoyed carrying an invisible chip on our shoulder or wearing a badge of courage. Didn't Paul Stanley, undoubtedly the greatest front man in rock and roll history, tell us during the song "100,000 Years" from KISS Alive! to, "Stand up for what you believe in?" Maybe that was our rallying cry. Seeing the band at a show was our pep rally to go out into the masses and spread the word. Of course there would be obstacles, but there were lessons to be learned and a human bonding that takes place. Now with over 35 years of "bonding together" with the KISS Army, I'm so very proud of the band's accomplishments and the staying power and diversity of KISS fans.

My first exposure to KISS came while looking through our local newspaper in February 1974. What caught my attention was a bizarre picture of a dark, winged character with wild hair and white face-paint playing a guitar. This was in the TV section of our newspaper, and it read that the musical group KISS would be appearing tonight on ABC- TV's *In Concert*. I stayed up late that Friday by chance to see another act, but KISS was unlike anything I'd ever seen. I was drawn to the English glam acts like Slade, Mott the Hoople and David Bowie because of their appearance and the fact that they weren't typical American acts. I was sure KISS was either something very new or something so dark and cult-like

that they remained in obscurity by choice. But I just knew they had to be another English band just by their appearance approach. The following Monday morning, on the school bus, my best friend Jay Evans asked me if I'd seen this outrageous group called KISS Friday night on In Concert. Jay was a huge Led Zeppelin fan while I clung to my old Beatles albums. Could this finally be the band that we'd both agree on?

In Terre Haute, Indiana, the biggest employer was the Columbia Record Plant. Records were pressed for CBS in just three cities, and Terre Haute was one. My father was an expediter who organized huge record shipments all across the country. It wasn't uncommon for artists like Bob Dylan, Paul Revere and the Raiders or Tom Jones to tour the local plant. My father, being aware of the huge impact the music industry had, always kept an open mind. His primary account was Warner Brothers Records, so he could get me releases by everyone from Alice Cooper to Deep Purple. He would also tell me who was popular and tried to get me to listen to popular acts, but I always had other ideas. Warner Brothers Records shipped for Casablanca Records, the band's label. He was able to get me the first KISS album by request. It had a special sticker on the front introducing the single "Kissin' Time" but more importantly, it came with a cool fold-out poster which I still keep today like a child's favorite bedtime

Besides the promotional albums from Warner Brothers, my Pop offered to get us concert tickets through the label. His first offer was to see Deep Purple in Indianapolis, but the show sold out very fast. Then he came up with the idea to see KISS in Evansville, Indiana, on the eighth of December 1974 at Roberts Stadium. It was a cold, snowy Sunday afternoon, and my 46-year-old father drove me and my brother to Evansville in his beatup pickup truck. Casablanca had promised to leave us tickets, but they never appeared. Pop drove us around the

city to record stores in a panic. He figured that if he could find a KISS album, he'd call them and get the matter straightened out.... We found not one KISS album anywhere in the city—not even at Kmart.

We got back to the ticket office, and my father told the ticket lady how we came from Terre Haute, and she somehow let us in the show! The opening act was finishing up. Originally I had written that ZZ Top, who shared the bill, had played first, but after further thought, I realized it was KISS





who would go on next. The KISS logo was placed curiously to the left of the stage. They opened with "Deuce," and after that I think the three of us were shell-shocked. They were loud and in your face...fire, sirens, flash pots, etc. This was my first concert, and what a concert it turned out to be. Though my father had an open mind, his musical tastes were more like Sinatra or Mario Lanza—not 110 decibels of heavy metal.

However, he loved the show and the enthusiasm generated between both KISS and the audience. We let ZZ Top play two songs before my father decided, that, for anything less than what KISS had delivered, we should head back home to Terre Haute since it was a Sunday night, and we had school the next day. There was no argument from me or my younger brother—we were still stunned by what we had just experienced.

I couldn't wait to tell Jay on the bus Monday morning about the KISS show. It was futile to try to explain the show, but Jay knew I wasn't always prone to exaggerations. My father was so impressed that he told my mother about the KISS concert, and it became like kind of a dare for her to go to one, but her curiosity was aroused. Wouldn't you know that Indianapolis would be having a concert called Christmas Jam on Saturday, December 28th, 1974, at the Convention Center. The acts were going be Quicksilver Messenger Service, Hydra, Rush, KISS and headliners REO Speedwagon. The show was set to start at 5 p.m., so my father agreed to babysit my sister by taking her to an Indianapolis auto show and just driving her around the city.

Mom was getting impatient sitting with us from 5 p.m. till 11 p.m. Rush never appeared, and when REO finished their set, the lead singer told us to stick around for KISS. My mom was surprised how docile the crowd was since she associated crowds at rock and roll shows with violent behavior. The crowd was far from silent; however, they knew Mom was easily one of the oldest people at the show. We begged her to let us stay longer, and she reminded us of where our father was with our baby sister. What added to her frustration were the droves of people who had ignored the KISS plug and were leaving the Convention Center. Maybe some were just too tired to leave, but I'd like to believe we KISS faithful were staying because we knew what we were about to experience...a Sunday morning revival.

KISS hit the stage at 12:30 a.m. Sunday morning with Paul Stanley saying, "Hello Indianapolis, better late than NEVER." This time I realized how musically tight they were. Everything just sounded better live, compared to my records at home. They were only allowed to use white, bright lights unlike the battery of colored lights that the headliner REO Speedwagon used, but those white lights only made them look cooler with their black, white and silver color scheme. Colored lights would only ruin the effect. An embarrassing moment happened to me and my brother when my Mom screamed during Gene's blood puking. She actually thought he was really ill or something. She finally made us leave between the second or third encores. I was willing to go, thoroughly convinced that what I'd seen in Evansville was something incredibly special. But how could I explain what I had experienced?

At the time there was only one local radio station in Terre Haute that played album-oriented rock, WVTS-FM. One evening Jay called to request a KISS album. The DJ on that particular shift told him that they were not allowed to play KISS at their radio station. He told us to call the station's program director, Rich Dickerson, on his shift. So one evening Jay called Mr. Dickerson and asked for anything by KISS. Dickerson seemed like a reasonable guy, and he was a popular radio personality in our city. But tonight he fired the first shots when he told Jay that he thought KISS was just "a mediocre Bachman-Turner Overdrive." What an insuit. At that moment in our teenage lives we felt we had a purpose.

Jay was into this "military- destructo" thing, and he suggested that we call back saying that we were "the Army." We both laughed hysterically and said, "Yeah, the KISS Army." We were doing this out of my basement, and since I was lucky enough to have seen KISS live, we agreed to give ourselves titles in our two-man Army. I was the President, and he was Field Marshall Evans. I began to get what few KISS pictures that I could find in *Circus* magazine or *Creem*. I'd cut them out and send them to the radio station saying, "Play KISS or we'll burn down the radio station." These days it would be considered akin to terrorist activity, but this was 1975.

In early spring of 1975, Aerosmith and Lynyrd Skynyrd were blitzing our local airwaves. Jay was busy making 8-track copies of KISS tunes for friends on his Radio Shack 8-track recorder. This was his way of spreading the "gospel" whenever people asked us about the band's music. The people at Casablanca records told my father that the band was touring heavily and that a new album was coming out that they were pretty excited about. He would come from work and talk about his day at the factory shipping out mega-hit records, and he would tease me that no one was buying KISS records, and then he laughed in the fatherly way that only he could.

The next month we had a family tragedy. My father had tripped and fallen backwards down the basement stairs, splitting open his head. He was in intensive care at the hospital, and it was all my mom could do to keep our family together. He should have died several times due to brain hemorrhaging, but he would eventually live. However, he would not be the same due to his head injury and would not be able to keep his job, so mom went to work at McDonalds to support us. To this day I regret that he would never be able to experience my vision of the band's greatness and how I would play a role in their history all over the world!

On one of those long days sitting in the hospital ward, I ran upon an Indianapolis newspaper. Thumbing through the entertainment section, I saw something that made me want to leap out of my chair—KISS was now a headlining

act!!! They were to play the Convention Center again on April 22<sup>nd</sup> with opening act Rush. I knew that this had to be the start of their march to the top. I rounded up three carloads of high school classmates from Terre Haute North Vigo High School, where I attended. Most of these people were curious, but doubtful of my glorification of a band whose music wasn't even on our radio station. I didn't have a job let alone a car, but I was willing to help pay for the gas money to get 70 miles from Terre Haute to Indianapolis. I'm sure these guys wondered, who was KISS, and why is this a big deal to Starkey, his brother and Jay Evans?

It was April, and spring in Indiana is marvelous. After experiencing what seemed to be endless cold temperatures, it was all of a sudden very warm that evening, almost summer-like. I saw kids, boys AND girls painted up like their favorite KISS members. A few had used glitter to make their own T-shirts. The Convention Center had a dividing wall, and the place was split in two. There were only two sections of aluminum bleachers on either side of us, and the rest was a concrete floor. It was festival seating, and Jay dared me to sit on the floor, right by Gene's side, because we saw the candelabra. An English band named Status Quo came out first and did a great job of typically getting the crowd going. I had never seen Rush before, and they played a great set of stuff off their new album Fly by Night.

Now it was KISS's turn. The stage looked immaculate. We saw a few roadies wearing black KISS shirts with what looked to be sequins or something-we had to get one! I could see why the band did everything in that black, white and silver color combination. The stage was immaculate, though small, with every Marshall amp perfectly placed. We were at the feet of this altar waiting for our heroes, and this time the KISS logo was placed perfectly behind them on what looked to be a flag mast. The fans started chanting, "KISS, KISS, KISS," which was something I had never heard while the lights were still on. That was usually reserved for the encores, which were numerous even back then. Some fans had brought in fireworks and even bottle rockets to shoot off in this place, which was a convention hall with a low ceiling, not an outdoor music facility. This was a rowdy group, ready for spring and more importantly ready for the next big thing in rock and roll...KISS!

We had read in *Circus* magazine a few months back that the band had a propensity to sneak out into the audience between shows to get a feel for the crowd. Not ever seeing the band without their makeup, we were looking around for potential rock stars. When Gene's candelabrum was lit we knew what was going to happen next. Being so close to the stage they looked 10-feet tall. We were yelling on Gene's side, and he grabbed his mike and thrust it in the crowd so as to let us know we were a part of the performance. I don't know if it was because we were so close to the stage, but the music was deafening. I could feel this thump all throughout my body. I had been

standing all night, and I didn't care. The back of my arms were getting burned by fans who were smoking, and I didn't care. There was no air conditioning in that place, and I didn't care—it truly was Hotter than Hell.

By the time "100,000 Years" was played, the band let off these huge Bunsen burners while Paul was leading us. I looked down at my arms, and some of the hair had been singed due to the heat. We were seeing what was eventually the KISS *Alive* set list. The band introduced cuts from *Dressed to Kill*, which had not been out long enough for us to sample. We all had our personal favorites, but one of the guys in my homeroom said that "Rock and Roll All Nite" was a huge hit and that anytime Paul and Gene collaborated on a song that it was a killer. This guy was Spicoli right out of *Fast Times at Ridgemont High*, so I didn't pay it much thought.

During the show I kind of saw what my father liked about the band. They had everyone in unison pounding on the aluminum bleachers, sounding like an Indiana high school basketball pep rally gone wild. Except it was being played in hell, and Paul was leading us to do his bidding and we didn't care. Being a guitar player, my favorite member was Ace. He was flashy and very underrated as a lead guitarist as far as I was concerned. He wasn't always out front like Gene and Paul, so that made me identify with him even more. I wasn't flashy like Paul or intimidating like Gene, so Ace was my guy. Yet I never wanted to draw attention to myself and put on the KISS makeup—I never wanted to show any particular allegiance to any one of them.

At the end of the show, another odd thing happened. When Peter's drum kit was rising, the fringe on the front of the stage was caught. As he was rising, the fringe was getting torn because it was caught at the bottom. What was so marvelous to us fans up close was that we could see Paul, Gene and Ace facing Peter at the end of "Black Diamond." They were trying to hide the fact that this was making them all laugh. Since Peter was





KISS' first appearance in London, Ontario, Canada, 1974, backstage at Centennial Hall

facing us, it was all too obvious that he was doing the worst job of hiding the fact. Even though his head was down and his drum sticks were in the air, you could see that he was trying his best not to laugh. These 10- foot alien/monster/rock gods showed us that there really were humans behind all of the leather, makeup and pyrotechnics. The next day at school, we were all talking about "the greatest concert."

Rob Smith, a friend of Jay and mine who attended the show, wanted to make KISS T- shirts since they didn't sell them at the Indy show. He printed some up in the high school print shop based off of the cover of the first album. We picked a day when we would wear them at school, and we eventually had our group picture taken in, of all places, the boys restroom. The principal didn't seem too upset about it since we were graduating in a few months. We weren't the prettiest, the school athletes, or the most popular kids in the school, and our parents all made a modest living. We were geeks using, and I was the worst because geeks in today's terminology make excellent grades and are usually planning for college -- good grades and college entrance exams were not in my game plan...yet. I was the worst kind of geek; I was going nowhere so what did I have to lose?

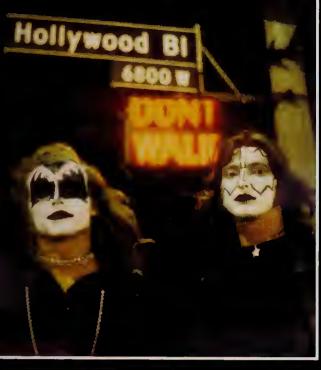
But showing our allegiance to KISS and wearing our homemade shirts would have consequences. We would hear stuff like, "KISS? KISS my ass," often, but there was one comment directed towards me that bothered me more than the usual. "Hey, Starkey, if KISS is so f\*\*n' great like you guys say they are, then why aren't they on the radio? Where's their music?" I had responses for the other jerky comments, but the radio comments cut like a knife. Why weren't they on the radio? They were a headline act now. All of those people at the Convention Center made me think that maybe we needed to get back to our radio campaign.

The summer of 1975, a new radio station, WPFR, had started up on the west side of Terre Haute, Ed Ganzman was their program director/DJ, and I requested a KISS song, and surprisingly he played it. These were the days of DJs. putting on songs like "Free Bird" so that they could go outside the station and have a smoke. PFR's ratings weren't great at the time, and they probably didn't care. I introduced myself as the President of the KISS Army, and Ed was

> amused.... I had found an ally from Chicago.

The first single that WVTS would play was "Love Theme from KISS." They would play just a small part of this KISS instrumental right before they went into the national news break. When we called to complain, Mr. Dickerson responded laughingly, "Hey, you guys wanted to hear a KISS song, so there," hung up. After befriending some other radio personalities at the s they told us that they remembere throwing the KISS albums out and dismissing them as "another New



















fag band like The Dolls." The other DJs asked me if I would bring my albums to the radio station so that they could copy them for possible airplay. I borrowed my mom's car, and thought this was a victory of sorts for the KISS Army. The new problem I had, was that the few times the band's music was played it was usually late at night, and they'd almost never say who the artist was. I would either call or write to express my disappointment, but I'm sure by now I was just seen as an annoyance. Starkey—get a life.

My cousin Tommy Rusin had remembered hearing me extol the virtues of KISS, and one day decided to paintup like Gene. So one night I got Jay and some friends, and we took him to our one and only local mall, painted-up. We followed behind him a few paces just so that we could see the expressions on the people's faces in the mall. Cheap laughs for sure. Tommy was a natural Gene, which was great since he's never seen KISS in concert. Another evening, we were able to convince three other kids to paintup like the band, and we took them around town. Jay named them "The Unknown Soldiers of the KISS Army." We eventually took them by WVTS one night, and the DJ on that shift said over the air that, "Ladies and gentlemen, the KISS Army has descended on our radio station like a horde of painted devils!" I'm sure the listeners were unaware what the KISS Army was, or what he was talking about. We had won over everyone it seemed except the Program Director Rich Dickerson. KISS would come to Indianapolis again that August, but we were not able to catch the show that time. Jay was getting ready for his first year of college at ISU, and the other guys were heading off to college too, except me.

It was September, and we were excited because of the release of KISS's first live album. Upon getting the album, I knew that it was the perfect testament to the three shows I'd seen. Everything about the album was perfection—liner notes, pictures and not one, but TWO, discs of live material. Wow. By now it wasn't uncommon to hear cuts from the live album. The DJs told me that people were requesting KISS songs and asking about how they could join the KISS Army. Jay chimed in and said that if they believed that KISS was the greatest band in the world, then they WERE in the KISS Army. I thought that was sufficient.

But this free initiation wouldn't come without its bad seeds. One night a disc jockey who had come here from lowa was deeply disturbed by a threat to "play KISS, or else were coming to the station to get you." It seems this poor fellow had witnessed an irate listener coming into the station where he once was working to carry out a similar threat. The KISS Army wasn't anything to take lightly. By now entire sides of KISS Alive! were being played on both radio stations, and rules had to be set up as to how much KISS could be requested and played. It seems other radio personalities were getting tired of having to play KISS stuff all day.

In late September, we got the word that we were all hoping for. KISS was coming to our new arena, the

Hulman Center, on November 21st. Rich Dickerson called me with a promotional idea that would be the final touch in making the KISS Army a reality. He asked me to start writing my letter campaign to him and send about two or three at a time. He would read these letters over the air during his 5 p.m. shift, and he would call it "The KISS Army Letter of the Day." He would always have the last word since it was HIS radio show, but we were doing trash-talk radio before Howard Stern. I would use my forum to crown KISS as the new Kings of Rock and slam other popular acts like Aerosmith or whoever I felt the station gave more radio time to. Rich was good and very funny, and it was all I could do to try to keep up with him for three weeks.

At this time, Jay was real busy with his freshman year at college and eventually asked me to take his name off of the KISS Army Letter of the Day. Seems he was getting razzed by others on campus who thought the KISS Army was "childish." I was having too much fun at the time, but I was starting to wonder if he was taking his college life too seriously, way too seriously.

One evening, while parading the Unknown Soldiers around town, Jay was able to go with us for some laughs. We stopped by the WVTS to again "scare" them, but this time Dickerson's wife, Trish, had come to the door very excited. She told us that KISS had heard about what we were doing and wanted to meet me. The concert was almost a sellout! I was stunned to the point that I had to sit down. KISS? Wanted to meet me? What would I say? The whole idea behind the KISS Army wasn't the show, the costumes or the great concerts. It was about their music and getting them on the radio. It was a response to people who asked me if they were so great, why their songs weren't played on the radio.

On my 19th birthday, I borrowed mom's car and drove out to WPFR to do a Q/A about the band leading up the show. I was "paid" five *Dressed to Kill* promotion posters that the station had left lying around somewhere. The callers were great, and I had to refute such claims as Gene having a cow's tongue grafted to his body and other nonsense, but it was for a good cause. When I got home, Frank Baum, one of the radio personalities from WPFR, had stopped by. I was to get a call from Mr. Allan Miller, representing KISS from New York City. Miller was nice and sent me the latest promotional stuff he had on the band. I was unsure of his motives, but, what the hell, I wasn't employed anywhere and with little direction.

Miller and I talked daily, as he insisted I call him collect. He told me that the band was aware of my antics and that he wanted to set up a National KISS Army right here in Terre Haute. He asked me to get a post office box, as I was going to start receiving a ton of mail. He filled me in on what had happened to the band at Cadillac High in Michigan, and he wanted to create that same townhysteria in Terre Haute, with me being the point person. He asked me to find a marching band for the group's airport arrival and to get them in KISS face paint as well. Most marching bands wanted comp tickets, so that was

out of the question for a sold-out concert. One evening, Miller asked me and Jay to man the phones at WVTS and sign up as many fans as possible for the KISS mailing list. We recruited around 300 or 400 that Saturday night.

November 21, 1975, could not have been any colder in Terre Haute for those of us at the airport waiting for the band's arrival in their KISS jet. Around 200 or so fans would show up at the airport with both radio stations present, one live from the airport. Miller had arranged the U.S. Army to meet KISS, and we were going to have a jeep escort down Wabash Avenue to WVTS's radio station. WVTS provided a hearse, and my Unknown Soldiers rode in it as a diversion. Peter and Gene rode with Ed, doing an interview for his radio station, while Ace and Paul rode in another. Gene and Peter's car would eventually get a flat tire, and they'd have to transfer to another vehicle. It was starting to sleet, so the jeep caravan downtown was kind of hurried and crazy. Probably not the parade Miller envisioned similar to Cadillac. We did get the State High Jazz band to play at the airport, which was fine, but I don't remember what they played if anything...but they were there.

When we arrived at WVTS-Fm's studio, it was a ranch home on the outskirts of town. KISS fans had surrounded the radio station, making it difficult to park their and get into the building. In the studio KISS played disc jockey. We'd heard Paul's voice in concert but were totally floored by Gene's disc jockey voice and Peter's Brooklyn accent. Wow. They put a hard hat on my head, and I posed for pictures with the band. KISS got the key to the city from the Mayor's Office, and some U.S. Army military brass spoke as well. Dickerson asked me to speak into the mike, and instead of thanking him for all that he helped accomplish, I went on a rant about how we feuded in the beginning and what was he going to say now that KISS was in the studio.

J.R. Smalling, KISS's road manager, asked me to call him at the hotel at 6:30. When I got home, he demanded that I round up as many women as I could. He didn't care if I had to go up and down the street to do it. I couldn't get dates to any high school proms, and he puts me in charge of recruiting for KISS? I failed miserably, and one of the DJs from WVTS invited a sorority from St. Mary's of the Woods Catholic College. I think that was probably one of the few nights the band slept alone on any tour. No thanks to me.

When I got to the Hulman Center, it was a tremendous sight to see that the show was a sellout. Previously only Elvis Presley had sold out last May. The

acts that didn't sell out the Center now line the halls of the Rock and Roll Hall of Fame. Interesting. After Rush performed, I was called backstage by name, for what, I didn't know. There are many things people must experience before they expire from this life. One of them is to be able to be backstage before a rock concert to feel the power of what it must be like and to hear the crowd shout your name right before you walk up onstage. I remember being Incredibly nervous standing next to Gene and Paul and doing a lousy job of creating small talk. Once the mirror balls started to spin, they left me for the stage. I met Bill Aucoin, and we sat on the anvil flight cases to the left of the stage and watched the entire show. Incredible!

By the third encore, I was surprised when Paul called me to the stage to give me a plaque in appreciation for my efforts. You can't imagine how I was feeling. Out there in the sell-out hometown crowd were some of the faces that nine months ago questioned me about KISS not being good enough to be played on the radio or disputed my claims of the band's future greatness. Those same people were having the time of their life. Victory was mine.

After the National KISS Army was given its "honorable discharge," I started to see a new spirit of the KISS Army displayed in fanzines and publications put out by regular fans, much like what we did. Was it peer pressure? Were they outcasts? Were they being ostracized as well? Was it alienation? Who knows? Obviously, the need was there, as was the desire for KISS fans to connect, bond and unite about something that they still felt was relevant in their lives. I was fortunate enough to be sent some of these, and I always held onto them because I too felt connected with their love of KISS.

-Bill Starkey





## KISS ARMY 0976 **Membership Package**







throughout the lond. This loyol and devoted legion, already numbering in the thousands, is on the march–spreading the word about the dramatic, explosive magic of KISS.

The KISS Army hos its own official news service, The KISS Army News. Through It, Heodquorters will give you the lotest bulletins on all vital KISS action.

Glod to have you with usl

26 Steele Bob Steele Executive Director
KISS ARMY HEADQUARTERS

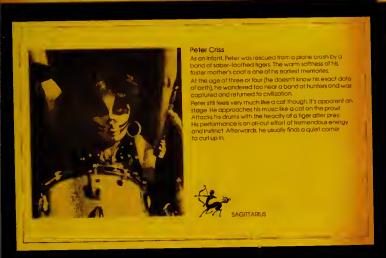




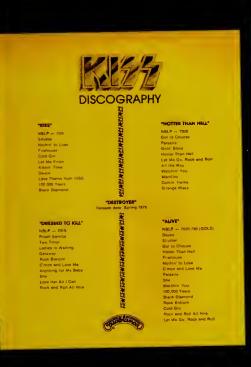














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KISS Army newsletter



GENE SIMMONS: KISS took it on ourselves to do our own fanzines, and those were the KISS Army newsletters. Back in the '70s there weren't many ways for KISS fans to get news about the band, so I helped create this newsletter to serve that purpose. This was pre-Internet, cable TV, and there was no texting. The relationship between us and the KISS fans became tighter. It was a community of KISS, a KISS culture.

PAUL STANLEY: We certainly wanted to maintain our connection with our fans. We never thought there was anything corny about the term "fan club." Any way you get to align yourself to the people that have put you in this lofty position is a good thing. So while there were people who would snicker that we had a fan club and newsletters, it didn't take them long to see the up side of it. I think we did it for very valid and very pure reasons, and whatever it developed into for us and for other bands is the course of evolution.



We're the Fastest Growing Rock Army in the Countryl KISS Army membership is soaring. We're gaining strength in every part of the country The release of "Destrayer" has brought thousands of new converts

We're "Hotter Than Hell!"

Shout it out loud, KISS Army. We're the strongest and most devoted legion of fans in the world! Read on . . .

SPRING EDITION 76

Hot News in This Issue...
KISS hits Hollywood: We
may be headed for the
silver screen KISS
comes are on the way!
Highlights of KISS's lotest
tour KISS in the United States.
Connade, and Europet TOP BRASS
teatures Alan Miller, Director of
Promotion The story of "Destroyer
It's a smash"

ROSSWORD PUZZLE



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#### inside Kiss

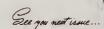
WINTER EDITION





VOLUME ONE, NO 1

#### PRESENTING THE KISS ARMY NEWS







#### MMは The invasion of the KISS Army. 出来と







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FAM tastic Art !





















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KISS ARMY HEADQUARTERS















ISS toured Australia from Novemer 1, 1980, to December 5, 1980, ut those Aussies started getting orked up and ready for KISS six with shead of time! From June to December 1980, those

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#### KISS IN STUDIO FOR NEW ALBUM (Page 2)

ne water shortage in New York.
diupijex apartment a liew weeks
i too guiny filling up his Jaouzzi
d he solve the dilemma? I liëled
he explained.

### **CUTS ANOTHER WINNE**



ACE: The planet I just left.



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		Child (6-8) ,	\$ 700	
	(8) KISS FANTASIES POSTER		\$ 250	
_	(C) KISS TOUR HAT	Fits all	\$ 6 00	
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	<b>1.7</b>	M (38-40)	\$12.50	
		L (42·44)	\$12 50	
		Ext (46-48).	\$12.50	
		Child (6-B)	\$12 50	
	(H) SWEATSHIRT	. S (34-36)	\$14 95	
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#### KI77 COMBAT GEAR











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## **KISS Underground**

(USA) 1977-1980

My brothers and I attended our first KISS concert in 1977 (7th grade) at Kemper Arena in Kansas City, and it changed our lives. My father purchased fifth-row tickets, and we stood the whole show with many of our friends in the neighborhood at our side and my father sitting there, trying to read a newspaper amidst the flashing lights. Hundreds of frisbees filled the air, and the crowd was much older. These were the days when we bought our first albums primarily on 8-track tape. We would religiously take the public bus to the local mall several times a week to the Town Crier newsstand for updated news in the flurry of rock magazines at the time (all of which the archives). Articles wer onths that we delayed. We were so enthus yearned for more.

b, and My parents encouraged to start our mother came up with the name KISS Under ound. A classified advertisement for mem was place magazine, a post office box secure all over the world. We designed he which were very popular at the time apnominally blan The Squire edited, laid-out and printe and white newsletters. The content awings, photographs and fictional stories: omic books submitted by the members return again for the Dynasty tour at Municipal much younger with parents in tow), and see or the Kansas City Star published a front-Metropolitan section story on us with a picture bedroom with all the memorabilia. I received pla d teasing in my high school classro majority of them were not KISS fans, or did no admit it. A few days later after the show, I receive rom Gene Simmons encourating us, and pecial address to send the nawsletter to. F

would call occasionally while killing time at aircoves to fill in all the details of upcarage rews. That inside information was key to releasing news that fans wanted to loar about, versus what rock reporters often reported over and over.

We scapt if the money we could earn mewing lawns and abysitting buying everything we build et our hands on. Most of the me chandle, especially posters, ame from clering from ads and the mail every ay

school for their arrival was the number one priority. We advertised a KISS Museum and filled the second floor of the house with a tour of our

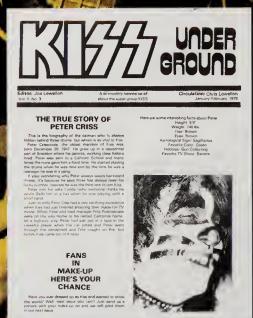
collection. We ress as KISS every Halloween. After the Platinum and Solo albums released, the news of KISS slowly subsided for a time, and I went to college, and other and Solo albums released, the news of KISS things filled the schedule. My freshman year of college, the night of my father's city council election victory party the street), we attended, at the Municipal, the (across es of the Night Tour. To our surprise the crowd was Creatur we were shocked to see Vinnie Vincent er the years, even without makeup, we sparse. onst ed every tour and never lost interest in a great attend CO

ANDY, CHRIS & JOE LEWELLEN, HALLOWEEN 1979

the door to communicating easily with other KISS fans found the world and trading goods. I still remember carniva of Souls was available for download prior to its release, and I patiently waited for hours with dial-up for each ong. MTV Unplugged and the announcement that kISS in makeup would return sparked our interest once again about our passion for our idols on the cover of the Me ro section, in color.

Since 1996, I have traveled all over the states, attending shows in Denver, Topeka, Wichita, Omaha and Atlanta twice, nine times in all—many more than when I was president of the club. I have continued to collect, focusing on publications (posters, comic books, magazines, books, tour books, calendars, etc.), toys, games, and die-cast cars.

-Joe Lewellen









#### Fanzine POV

GENE SIMMONS: When you pick up a KISS anzine it talks about the mystique, the music, the touring, and it's not always complimentary. It's also very individual. It's like America. Everybody loves America. and everybody's got something to say about it, good or bad. You have the right fiercely with each other about the various points they agree or disagree on. You're an Ace fan or a Peter fan or you complain that Gene's running around with groupies. KISS fans were peculiar from the beginning. It was never about pure idol worship. Somehow they felt it was "mine," sense of entitlement. They felt they had the right to voice their opinion, and the fanzines were a voice. Ultimately whether you liked "Beth" of didn't like "All The Way" the fanzines had a point of view because they loved the band. I respect that passion. Sometimes they might write a personal story about how they lost their father, and KISS's music helped pull them through a dark time. In a very real way we became a part of their lives and because of that they wanted to write about it. Some of the early KISS fanzines almost felt like personal diaries and journals.

PAUL STANLEY: What they were writing about was an accurate representation of the people that were writing it. I don't want to do a disservice and compare what they were doing to the Internet but you can check the Internet, at any time, and there's probably a handful of disgruntled fans who are much louder and more vocal than the ones who are enthralled with what's going on. I don't know if the fanzines were a real barometer, but they certainly give you a window into what might be a typical fan. They certainly give you an insight into a fan or a group of fans. One of the great things about KISS and always has been is we're great fodder for rumor and myth. It's always interesting to pick something up and read about yourself or about the band written in a way that seems to be from somebody who's on the inside and being on the inside you read it and it's beyond absurd. The fanzines covered the news and also perhaps interpreted what they thought was going on. It's a terrific reflection of how deep fan admiration and adulation can be. And on the other hand, I always believe if somebody loves everything you do how worthwhile is their opinion? So I always appreciated there were times where clearly some fans or a lot of fans didn't like something.



diss Fanzines





Volume I No. 2

September-October 1988

#### HAPPY BIRTHDAY SOLO ALBUMS









Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss made rock and roll history on September 18, 1978. KISS was the first (and still the only) band to simultaneously release solo albums. The result was a landmark effort that only KISS could achieve. The albums shipped platinum, which means four million records were sold upon release, and continued to sell well after release. They are a must for all KISS collectors.

PolyGram Records recently re-released the Solos on album, cassette and even compact disc. These albums reflect many different styles of music and can perhaps be the key to the individuality of each member. And being the tenth anniversary of these masterpieces, KISS ALIVE wishes to say "Happy Birthday!"

Now, let's take a look down memory lane and review each of the four albums.

Gene Simmons - This album is said to have everything but the kitchen sink, but offers a new level of musical insight to Gene's personality. Gene recorded the disc in London, New York and Los Angeles, which was coproduced by longtime colleague, Sean Delaney. Gene plays guitar on the disc rather than bass, and is assisted by a cast of stars including Bob Seger, Helen Reddy and Cher. Gene shows his soft side in tunes like "See You

Tonight," "Man Of A Thousand Faces," and "Mr. Make Believe." It also contains a heartwarming rendition of "When You Wish Upon A Star," which Gene declares is "the heaviest song ever written. It points out the big secret about life - that anybody can do anything. It doesn't matter who you are." Gene-as-KISS comes through in songs like "Radioactive," "Living In Sin" and re-make of "See You In Your Dreams". This CD is a true gem.

Paul Stanley - Many of the songs on this CD, such as "It's Allright," "Move On" and "Wouldn't You Like to Know Me" could easily be adapted to the KISS show. However, Paul also enjoyed creating the album's soft sweet numbers like "Hold Me, Touch Me," "Take Me Away (Together As One)," and "Ain't Quite Right". Paul's commitment to the album shines through in his intense vocals and skillful guitar leads, polished by his own producing talent (with a little help from Jeff Glixman). Guests who appeared on the CD include Bob Kulick and Carmine Appice of King Kobra.

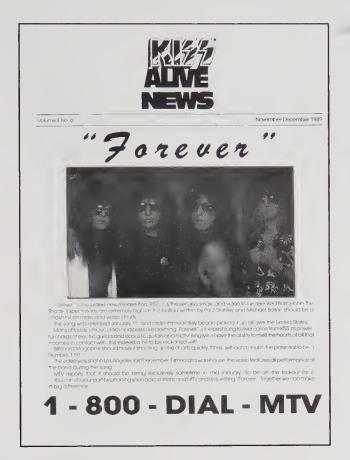
Ace Frehley - Spaceman reveals many talents on this compact disc. He does all the lead vocals and plays lead, rhythm, accoustic and bass guitar. He also handles some synthesizer. Ace stayed close to home while working on the record, recording in a Connecticut mansion studio with longtime

#### Happy Birthday Cont. from page 1

friend Eddie Kramer handling the producing. (Kramer produced Frehley's Comet's debut album.) The drummer for the disc was nane-other than "like a brather" Antan Fig. Powerful trocks from start to finish include "Rip It Out," "Ozone" and "What's On Your Mind?" Also featured is Mrs. Ace Frehley an "Speedin' Back To My Baby" And the Tap 40 Hit "New York Groove."

Peter Crtss - Peter is extremely proud of his New Yark City arigin and has incorporated the town's rhythm pulse into his Album's foundation. Eight of the ten tunes were written by Peter. One that was not was his own version of his rhythm 'n' blues influence of "Tassin' and Tumin". Great ballods like "Easy Thing" and "I Can't Stop the Rain" bring emotion and power together in a clean, crisp sound And then there's "Hooked On Rock 'N' Roll, " on autiobiography of Peter's pre-KISS life. Peter recorded the album in Las Angeles where he warked an production with close friend Vini Poncio. Peter said "it's a great, great feeling" to see people smille when listening to his venture.

Eoch individual disc campletely expresses the creatures own identity, but is still unmistokobly KISS. The success of the project was unsurmauntable. Your local record dealers are selling the Solas an compact disc for around \$10.00. These campact discs are a must far your KISS collection!





The KISS Alive Fan Club began on February 1, 1988. Two longtime KISS fans, Brad O'Connor and Doug Price, from Hagerstown, Maryland, put together the idea of an organization to thank the band and offer support in spreading the word of KISS throughout the world. Both Doug and I were members of the KISS Army in the '70s. The KISS Army had a fan-club kit that comprised of newsletters, merchandise catalogs, membership cards and other materials. At the time, there were other fan organizations, but we wanted to revitalize the fan-club membership experience. So with KISS Alive being the most popular album from the band, we used the name to put together what we hoped would be the most popular fan club since the original KISS Army.

On February 1, 1988, we had the opportunity to meet KISS before the show at the Capital Centre in Largo, Maryland. It was quite an interesting first impression Doug made on Gene Simmons, as he about hyperventilated when Gene popped his head out of the dressing room. Another friend of mine who went backstage with us took off his shoe to have Eric Carr sign it because he didn't bring something to have autographed.

But in that initial meeting, we had a chance to speak with Eric Carr and told him that we wanted to create a fan organization. He let us know how to contact their management office and get details on what we were allowed to do with the fan club. Eric was genuinely excited about our plans and that fueled our fire to get started.

A few weeks later, I received a phone call at home from Chris Lendt. I really thought that I hit the big time, as someone whose name I remembered from the KISS records of the past was calling me to talk about our fan organization. We went through the details, invested our money in materials and advertising, and off we went. Our first attempt at gaining members came with block ads in *Circus* magazine and *Hit Parader*.

Members started coming in a month later. By the end of the year we had over 200 members. The youngest was eight, and the oldest was 72. Our peak membership was over 6000 KISS fans from the United States and 18 other countries.

In the fall of 1988, I met the new Product Manager for Mercury Records, John Mazzacco. We had a great meeting and began a partnership with Mercury, assisting on promotion efforts and sharing contact information with the record labels. Our first task was mobilizing the fan club membership to call MTV to request the brand-new songs on the *Smashes Thrashes and Hits* greatest hits compilation. It worked—the video for "Let's Put The X In Sex" was a hit on MTV. From that we put together strategy for future releases. The KISS Alive Fan Club membership was engaged and jumped into action. We also worked with Mercury and PolyGram Group Distribution to get materials out to local record stores. Through our efforts, record stores held contests, displayed materials and got people talking about KISS.

When Hot in the Shade was created and released, the KISS Alive Fan Club was the largest active KISS fan organization in the world. And this organization was mobilized. We were attending KISS conventions and shows, and sending out our newsletters all over the world. Some of our fan-club membership kit materials, including our bios and discographies, were used by the record label in their own publicity materials. Hot in the Shade featured a great song, "Forever," that was destined to shine in the age of power ballads. We spent a lot of our time utilizing the fan club membership to assist with the promotion efforts of the album. We held a Hot in the Shade listening-party, inviting local fan club members. Eric Carr even called in to say hello.

Z-100 was the most popular radio station in the country, but they would not play KISS records, no matter what. So I was asked to put together a small group to show up at the radio station to show support for the album and hopefully change the minds of the Z-100 program managers and have them start playing KISS records. We made some calls to local fan club members, contacted other KISS fan organizations in the area and organized the group. KISS was headed to Z-100 to do an interview about the new album, and they were greeted by our fan following when they showed up at the radio station; some were in KISS makeup, and some displayed handmade banners/ posters to show support. It was a motley group of leather-clad KISS fans, and it was a success. I had hoped to get 20-30 fans to come that evening, but it turned out to be closer to 80. The radio station was so concerned about the amount of people that they called the police for crowd control assistance. Gene got out of the limousine, and a guard started to escort him to the door, moving the crowd out of the way. Gene told him to wait saying, "These are my people. I want to say hello." He signed autographs for the crowd and thanked them for coming. Z-100 was impressed with the effort. They played the first single, "Hide Your Heart," as a result of our visit. And that helped when "Forever" was released.

"Forever" was a smash. It was at the top of the charts on MTV and was the first *Billboard* hit in over 10 years. The KISS Alive Fan Club was an integral part of that success. We had our membership calling MTV each day and clogging up phone lines. We also had the membership in specific geographic markets calling the large radio stations requesting the tune each day. Our group's efforts were thanked several times by the band and the record label. I was having the time of my life.

For me, the fan club operation (and later KISS Central) was a full-time commitment in between college classes. My dorm room at the University of Maryland was unique. It was a working office, complete with fax and multi-phone lines. I was working at the office in Hagerstown each day after class, and then returning to the dorm late at night. I had a conversation with the editor at *Rock Scene* magazine in early 1989. Initially, I called to inquire about advertising rates. The publisher had put out two KISS special magazines, so I was hoping to get an ad

into the third. We spoke about the fan club, and she asked me to contribute some material to the next magazine. For the next three years, I wrote several articles and was an associate editor, helping organize the design layout and material for the KISS specials. Tempo Publishing's KISS specials were their bestsellers.

The KISS Alive Fan Club ran from 1988–1994. We had over 6000 members of all ages and from many countries. We got to meet many fans in this experience, and we are grateful to have had the opportunity to work so closely with the band.

We all have heroes growing up. I got to meet and know mine.

Brad O'Connor



KISS decided in 1990 that they wanted a vehicle to send information to the growing number of organizations so that they could have direct contact with the band. KISS Central was born. Gilda Caserta was asked to lead the effort. Doug and I were asked to assist. I remember going to New York to review fan mail from KISS's New York post office box as one of our first tasks. KISS Central served as a valuable tool in getting consistent information to the fan organizations.

I later took over the reins of KISS Central. It was a full-time gig for me. Information came directly from Gene and Paul, and I was able to share it with the many fan organizations around the world. I would have conversations with Gene several times throughout each week and would receive daily faxes. Through KISS Central, I was the main contact for these fan organizations. I scheduled interviews, set up backstage requests, handled autograph requests and put out several press releases.

One of the many projects I organized for KISS was getting the Mayor of Baltimore to award the key to the city to the band on a club tour stop. I wrote a letter to the Mayor and explained how popular the band was in the state. The Mayor declared KISS Day and cited that letter I wrote him in his speech to the media. The whole event was great publicity for the band. My work with KISS Central connected directly to what I was doing with Mercury and with Tempo. I was able to use a common resource pool to help promote the band's activities. It also allowed the band to check the pulse of their fan base.

KISS Central was the main information center for all the KISS fan organizations and served as a valuable communication tool for the band members to reach the fans. My time for running KISS Central concluded in 1994. My final project was helping with the promotional efforts of the KISS My Ass album. It was a great time for the whole ride, and I am left with so many fond memories.



L.C. Walker Arena, Muskegon, Michigan, August 16, 1975



L.C. Walker Arena, Muskegon, Michigan, August 16, 1975



Photos by Mark Stockwell (courtesy of Gene









#### A DREAM COME TRUE : LUNCH WITH KISS

Rhode Island radio station 94 H.J.Y. made KISS fans an offer they couldn't believe. After the band's interview promoting KISS ALIVE III, one lucky fan would have lunch with Gene, Paul, Bruce, and Eric courtesy the station.

Cathy Woodward was stunned to hear her name announced over the air. She quickley called in and claimed her prize. All week long HJY had been running a hilarious promo spot for the contest - a stuffy, dignified voice

(over)



# razy Knights Fan Club



I didn't set out to work on a KISS fanzine at all. In fact, it was probably the furthest thing from my mind when I first heard about the club starting in Australia. I was an avid reader of early '80s fanzines like Firehouse, among others, to get my KISS news but also relied on the rock magazines like Kerrang! and Circus. This is before the Internet made every snippet of news (no matter how insignificant) reportable instantly, which we take for granted today. There was a time when getting an update on the recording sessions for Creatures of the Night or finding out the set list for the first show of a KISS tour meant waiting weeks for reviews to hit mainstream magazines. It's hard to imagine these days, but back in the '80s, getting current news on KISS was not as easy as it seems. I remember reading a list of possible song titles for Animalize in Kerrang!, when they ran with a studio update, and spending time wondering how those songs would sound when the album eventually came out.

I first became a fan of KISS in 1978, introduced to the band by a neighbor as an eight year old. The next year KISS were all over radio and TV with the smash hits "I Was Made for Lovin' You," and in 1980 no other band existed in this country other than KISS. I remember seeing the video clip for "I Want You" on a Christmas Appeal on TV when someone pledged money, provided the station showed a KISS clip, and I was mesmerized with the band and Paul playing his '76 white Gibson Explorer. I wanted to do the same thing, and funnily enough, the first guitar I had was an Explorer copy (couldn't afford a real one!)....

Fast forward to the mid '80s and KISS were now Paul Stanley, Gene Simmons, Eric Carr and Bruce Kulick. Whilst KISS were on a creative roll and very active on the album –tour–album cycle throughout the '80s in Australia, outside of the obligatory review on a new release, there weren't any tours to warrant any other news stories or coverage. We had to rely on weekly music TV shows to see new clips, and without MTV, we didn't have Paul hosting Christmas specials or updates from Gene's movie set.

Being a KISS fan in Australia in the mid-'80s was frustrating enough in that we weren't able to see the band live, but we were also denied information for the most part and those of us who cared enough had to rely on a network of fanzines and overseas magazines to really keep up with what was going on in Kissworld. We all spent a lot of money on trashy magazines and postage in those days!

When *Crazy Knights* started in 1988 off the back of the first Top 20 KISS album in a while

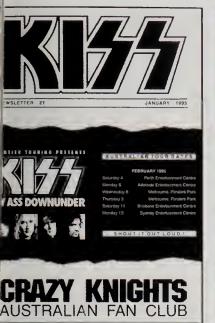
in Australia, there was a renewed interest in the band outside the converted. I joined the club, and when I was contacted by Kathy Kapralos (who was the true heart and soul of the club) to see what I thought of it, I said that I thought that the newsletter should have a lot more news in it. Unperturbed, Kathy challenged me to write the next issue, which I promptly did and that ended up starting nine years of editorial work on a KISS fanzine. I really didn't know what I was getting into....

The first thing I suggested was copying a trend I had seen in some fanzines that I subscribed to in the U.S., where the band would fill out questionnaires. Kathy said sure and promptly gave me the band's U.S. office address. At the time I was quite shocked to be given addresses and phone numbers, and I really didn't know if I would ever hear anything back, but it was worth a shot. You can imagine my surprise when I got home from university one day, and in my letterbox was a large yellow envelope with a KISS logo on the address label! On the front was handwriting I instantly recognized to be Eric Carr's, who along with Paul was my favorite member in the band throughout the '80s.

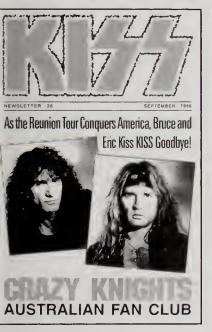
I remember being nervous opening it! I really should have known not to be, as Eric was so in touch with the fans and such a gentleman, how could I expect anything less? To his credit, not only did he fill out his questionnaire with some thoughtful answers, he added a small note that if we ever needed anything from him, just let him know, and he would do his best to help our fledgling club out. We had our first scoop, and almost within days of issuing our first decent newsletter (4 times a year) more envelopes arrived from Paul, Gene and Bruce. We were all amazed that these icons of rock and roll were personally in touch with us. It was surreal. In a short time we amassed many of these "interviews" and around the time of the recording of Hot in the Shade, things took a step forward with Crazy Knights being offered phone interviews with the band members. Kathy and I both interviewed all of the members, recording the interviews to transcribe later and did our best to avoid the questions that at the time were frustrating the band, like "will you ever put the makeup back on," or "do you ever think you will play with Ace and Peter again," which at the time seemed impossible and unnecessary-the band were still recording and touring, and in our opinion, doing us proud as fans. Eric and Bruce had endeared themselves to the fans—how could we even suggest they be sidelined?

The album came out, and I wondered why I started getting letters addressed to KISS at home—then I realized that the Australian vinyl pressing had my home address on the back cover as the contact for the band! Yes, bags of mail sometimes were delivered.... I don't live there anymore....















One thing the club did was to start petitions nationally with our various local representatives interstate, and we made regular presentations to promoters, music TV shows, radio hosts and did all we could to promote the band—our goal was to get KISS back to Australia for the first time since 1980. We eventually achieved that goal seven years later but it took a lot of work....

The club was nonprofit, in fact, often the printing costs went over what we could afford, or the postage exceeded the funds we had, and we covered these costs ourselves. We believed in it though. I had saved my money over the course of the year and was determined to see KISS live in the U.S. on the HITS tour and arranged to make the trek for shows on the East Coast of the U.S., including shows in New York and New Jersey. Around this time, Gene had become very aware of the now-flourishing number of fanzines in circulation and engaged Gilda Caserta to become a point of contact and gateway to the band. It was what he was calling the United Nations of KISS. This formality came together at a function after the band's sell-out show at Meadowlands in New Jersey, where we saw KISS blow the house down after a set that gave everyone chills as the KISS logo began to rise during the encore of "I Want You."

At this function it seemed every fanzine that existed around the world was there - and there were probably close to 100 in those daysand we were able to put faces to names and swap contact details for that inevitable "scoop." It says a lot about KISS fans that at the meeting there were lots of people who spoke another language other than English, and there were some who had only been fans for a short period of time and others for more than a decade, but there was no denying that KISS and their music first and foremost transcended oceans and generations. Most importantly, on this trip I got to meet the band for the first time, and I was as nervous as I can recall ever being. When I was introduced to Gene firstly, he greeted me like he knew me and seemed genuinely grateful for what we were doing. He mentioned stories we had run with and again reminded me if we needed signed photos for giveaways or an extra interview we were always welcome. Paul introduced me to their security manager, who was also Australian. And, of course, my treasured memories of Eric Carr included sitting and talking with him in a hotel lobby on the 4th of July, when the show in Connecticut had been cancelled due to a car accident that Paul suffered, and getting to meet one of the most incredible drummers and supporters of our club.

Eric was extraordinary. We forwarded letters from fans to all the members on a regular basis. Eric didn't just reply, he wrote LETTERS, often going more than a page, particularly when it was a sick fan. He showed a humanity and genuine delight to be in KISS and love of his fans. I even spoke with him two days after his heart surgery from his hospital bed, and his humor and spirit never left him. In July he spoke proudly about recording the backing vocals for "God Gave Rock and Roll to You" and shooting the video. His enthusiasm never waned. even when acknowledging that he didn't play drums on that track. He was incredible, and having met him and worked with him through the club was one of the memories I will treasure. Even as late as September 1991, in his fight against the cancers, he called to give an update and reiterated his determination to be back behind the kit as soon as possible.

Upon his passing and Eric Singer's joining of the band, the fan club/fanzine relationships between the band remained strong, and Eric did a phone-around to introduce himself to everyone, and even though he had experienced the fanzine world when playing as part of Paul's solo band a couple of years earlier, he really was quite shocked at how we fans had researched his musical bloodlines.

With the focus on a new KISS album, Revenge, Crazy Knights decided enough was enough, and we promoted nationwide album launches, which featured a tribute band, a personal phone call from Gene to the venue to take fan questions live, and of course the Revenge album in its entirety played over the PA for the first time, a week before it was released. Remember, this is again before the Internet and leaks and samples....

We packed clubs all over the country and held our breath for the first week chart entry—we hit Number 5. First album to go top 10 since *Unmasked* (*The Elder* just missed out coming in at Number 11) in 1980. "God Gave Rock and Roll to You" became a smash single and radio hit, and KISS were back on the agenda in Australia once again in a big way. Paul and Gene both sent letters of thanks to the club for its efforts and set off in its U.S. *Revenge* Tour. At this time I started to receive phone calls from one of the major promoters in Australia, one of several we were regularly annoying with calls

and letters demanding that KISS tour Australia. It very nearly happened in 1993 and almost happened in 1994, when there were genuine enquiries regarding KISS to play the Adelaide Formula One Grand Prix.... It finally happened in June 1994 with a phone call....

Michael Chugg from Frontier Touring Company called me in June 1994. I had been working in the arena in Adelaide for three years, and he called to tell me that after a couple of false starts, KISS was definitely going to come out in Jan/Feb 1995. I, of course, couldn't publish any of the news in the fanzine at the time, but I set about working on ensuring the club members had ticket allocations and "meet and greet" opportunities. A couple of weeks later Gene called me and asked me to help him organize the Official KISS Conventions and be their Australian Tour Manager. I was going on the road with the band.... After seven years of campaigning (begging), we finally were faced with the reality that KISS were coming back, and we knew that the club and the other Australian fanzines had a lot to do with that. Gene and Paul made no secret of that in their interviews. Upon accepting the job, daily faxes (yes pre-email!) and calls became the norm and getting the "while you were out" phone messages from reception saying, please call Gene Simmons became almost anticipated. Gene introduced me to Tommy Thayer as his representative, and Tommy and I communicated regularly, preparing the Conventions, which were growing in scale daily. The tour went on sale, second shows were added and single-night stands sold out. The Conventions sold out in a day nationally, and we knew that our belligerent pestering was worth it and justified-KISS were going to be greeted in sold-out arenas, and the promoters were going to do well out of it—which meant they would be back again.

My recollections of the Conventions are probably my favorite KISS memories. Being able to arrange members to meet the band, see our members in the first fifteen rows on the floor at the shows made it all worth it. In my opinion KISS in 1995 played the best set list of their career, played the best, and hit that stage with an energy and attitude I have never seen them top before or since. In 1995, I saw the best rock show of my life—KISS.

The Conventions were quite amazing. When we landed in Perth, Tommy and I had to arrange many things, and dressing the mannequins was just one early job. I remember Tommy's eyes lighting up when he showed me some real vintage pieces of gear or costumes as we unwrapped them carefully. When the band came down from their rooms to prepare for the Q&A and Unplugged performances, I saw a side to the band few see. Paul asked me to introduce the band, and they would walk out and start. Tommy would have one side of the room and me the other. There was to be NO censoring of questions; whatever the fans wanted to ask or say was fair game (and the band handled those touchy ones with aplomb). When they took a short break for the unplugged, I was horrified when Paul turned to the other guys with pen in hand and said, "What shall we play?" He started to write out, I would say, 10 songs, but what actually got performed would have been more like 20 with a bunch of snippets and grabs thrown in on top. I had NO idea that the band would perform as long as they did and as casually as they did. It showed just HOW strong the band was musically at that time. The band had a ball, and after the set, prior to heading back out for the signing session, they were all hyped and discussing songs they DEFINITELY wanted to play at the next Convention. They truly loved it, and everyone in that audience knew it. The signing sessions were always



hard to manage with 1000 people, but the band always stayed till the end.

During the course of the Conventions, I set up drum and guitar clinics for Eric and Bruce respectively, and this helped set up a solid friendship with the two of them, which I have enjoyed to this day, regularly bringing them both out to Australia for shows since. I was also asked to write the tour book text and supply clippings from 1980 for it, which was quite a thrill.

So after the 1995 tour ended, we felt that *Crazy Knights* had reached its zenith. We weren't sure how we could improve things, but as KISS continued on their Convention tour in the U.S., and rumors of an *MTV Unplugged* reuniting the original band members with the current line-up hit, times were also changing for fanzines around the world.

Cue the Internet.... There were a handful of KISS sites and very slow dial-up to contend with, but what it did was create a situation whereby information and rumors of an impending Grammy Awards show appearance were leaking, and it was INSTANT! If you were a KISS fan and had access to the Net, you didn't need to wait 8-12 weeks to get your information anymore, and that changed everything for us.

KISS were in the studio recording *Carnival of Souls* and were still very much in touch but very protective of the rumored reunion. It was the first time we weren't getting answers! Eventually when the reunion became public, we found that the print format couldn't get the news out quickly enough, and that we were fast being left behind. The Internet wasn't strongly used at that point, so we served a purpose still for the majority, but it was clear that our days were numbered....

Like the passing of Eric Carr, the news of Bruce and Eric leaving the band were very sad moments. Personally for me, KISS were always about the music. Even when I was a fan in the '70s I didn't care about the makeup, and I didn't care in '83 when it came off. And I stuck by them through all of the upheavals the '80s brought with them. I was happy to see the reunion, but I always hoped it would revert back to the 1991–1996 lineup, and a leaked copy of *Carnival of Souls* confirmed to me that KISS were still musically capable and growing and surprising us.

Another KISS tour in early 1997 again brought about exclusives for our members, and Paul and Gene were very happy to accommodate the fanzine. When we got to see each other again, it was wonderful to see them, but it was also bittersweet because two of the guys we had such an amazing time with in 1995 weren't there with them.

By the time 1998 hit, we found that we were relying on the Internet as much as our correspondents for content, and work commitments were making it harder and harder to keep the fanzine up to the standard we had set. We reached the decision to close it down, and it brought mixed emotions. There was relief from trying to juggle so many aspects of it, but also a sadness of letting something go that really took over our lives for such a long time.

But we achieved everything we set out to doget KISS back on the charts, into the mainstream and back on our stages in arenas around the country. Australia had become ambivalent with Kiss in the late '80s, and we changed all that. We couldn't ask anymore.

Since the fan club, I have remained involved with KISS from time to time, writing the tour-book text for the KISS Symphony, compiling news articles and stories from all of KISS's Australian tours for tour books, launching Paul's 2007 solo tour and then being asked to open for him with my band, to also being guitarist for Bruce Kulick's solo band and promoting Eric Singer and Friends shows on a semi-regular basis. Bruce even played on my band's most recent CD and is someone that I count as a true friend. When I think about being an eight year old listening to their records and seeing the band on television for the first time, I marvel at how I ended up 32 years later with these wonderful experiences—and it was all due to a little Australian fanzine called Crazy Knights. I have to acknowledge the great work of Kathy Karpalos and Brenton Cannizzaro, without whom we could not have produced the magazine nor serviced our members the personal way we did.

-Paul Drennan



s courtesy of Gene Simmons



# ARROSAITH POLICY COLUMN





#### Mass music magazines

**GENE SIMMONS**: I used to read some of the rock and roll fanzines like *Crawdaddy!* and *Bomp*. In the beginning of the '70s music magazines were very important. There were tons of rock magazines like *Rolling Stone*, *Circus Raves*, *Creem*, and *Hit Parader*. *Rolling Stone* never paid attention to a band like KISS. When Led Zeppelin came out they referred to them as the "limp blimp," and they continue not to pay attention to bands like that. It seemed if you were exciting and visual and charismatic they ignored you. But if you looked like bums or hippies you were on the front cover. *Circus*, *Creem* and *Rock Scene* were friendly to KISS. *Creem* was closer to a fanzine, and a very important writer named Lester Bangs was involved with that magazine. What the media had to say about rock bands, especially KISS, was very limited. KISS fans were hungry for any tidbit about the band.

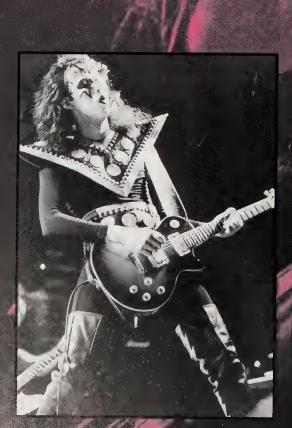
**PAUL STANLEY**: At the end of the day the fanzines came about because we never garnered the respect or coverage from the press that other bands that were nowhere near our level of fame got. The fans wanted to write the articles that they never saw. They wanted to record the news that they thought was lacking in national publications.

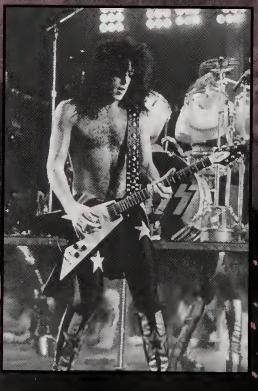
**GENE SIMMONS**: Somehow out of that came this notion from the fans that if it's not out there, create it yourself. Right around '76 the KISS fanzines started coming. Around that era the artwork and design was pretty crude but you felt the passion. The relationship our fans have with us is not just idolatry. It's fiercely loyal. These are people who named their kids after our songs and tattooed our faces on their bodies. That's a lifetime of commitment. Once you became a KISS fan it was some kind of a calling. It didn't just mean you'd listen to the music and go to the concerts. They took it to a new level and dressed like us, tattooed their bodies with our faces and started their own tribute bands. There's always been a great level of commitment the fans have felt towards the band and that's extended to the fanzines. It exceeds any band that I know. They want to express their joy and love of the band and were able to do it in their own fanzines.













My first taste of KISS was when my sister bought *Unmasked* in 1980, and the cover was so great and interesting that I just had to put on the record and listen to the band. The first song was "Is That You?" and after that I was sold on KISS. That song is still one of my favorites. Two years later I owned all of the KISS records, and I started to collect everything that I could find on the band. On the 20<sup>th</sup> of November 1983, I saw KISS live for the first time in Malmoe, Sweden, and for a twelve-year-old boy it was an experience of a lifetime. You can't compare any other bands with KISS live as they always deliver the best and give the fans the extras that nobody else does. I've seen KISS 122 times all over the world, and the band has never let me down. Through the years I've met all the members at hotels, backstage and at KISS Expos, and they always treat their fans with respect. That's why they're still on top after more than 35 years

KISS Army Sweden was started in 1988 by Michael Lindborg, just after KISS had been in Europe and Sweden on their Crazy Nights tour. Michael put out three fanzines with KISS before it was time for another big KISS fan, Johan Kihlberg, to take over the fan club. Johan brought some great people with him to help him out, and they did put out three issues of KISS Army Sweden Magazine in the early '90s in b/w. In February 1996, KISS Army Sweden changed the name of their magazine to Destroyer. With the designer Marko Rouvinen, the magazine received the lift it needed with great layout and a color cover. KISS put on their makeup at the same time, and KISS hysteria was back in

Sweden again. In the following years *Destroyer* was filled with reports from tours around the world, great articles and photos, and its members were now a few hundred. Also a lot of KISS Expos and parties were organized at this time by the fan club with and without special guests. In early 1999, Johan decided that he didn't have the time it takes to run a fanzine, so issue number 5, which came out in March 1999, was his last as president of KISS Army Sweden. Stefan Lundstrom took over and came onboard at a great time when the Internet was new, and KISS Army Sweden also unveiled their Web site for the first time. All the news that you had to wait for and read in the next fanzine could be found online, but that didn't stop *Destroyer*!

KISS Army Sweden did some tours with Union and Glamnation in Sweden and Norway around 1999-2000 and a few KISS Expos as well, but the magazine started to die, and in the summer of 2003 there hadn't been any new issues of Destroyer in over two years. Once again it was time for changes if Destroyer was to exist, so Stefan asked me to take over, which had always been a dream. I'd been helping so many KISS fanzines with articles, reports and photos through the years. I really wanted to work on my own fanzine and make the best KISS fanzine ever seen out there! So I said yes and brought some great people with me, and we finished Destroyer number 9, which came out in the summer of 2003. So in seven years only nine issues of Destroyer were published. That was the first thing to change, and today it's coming out three times per year, and with the growing members. we have gone from a b/w magazine with color cover and 20 pages to a 36-page magazine in full color.

Today we have around 900 members in the whole of Scandinavia, as most people in Norway, Denmark and parts of Finland understand the Swedish text. I have created the fanzine that I always wanted to read myself

when I was a member of different fan clubs. We are mixing everything about KISS: new stories, old stories, articles about vinyl, merchandise, exmembers, interviews with members, articles about people who have been working for KISS, fan stories, etc. If it hadn't been for all the great people who have helped us out through the years, *Destroyer* would not exist today. I won't name any of you, but you know who you are, and with all the passion and love we have for KISS, the *Destroyer* fanzine will be around for many years.

-Niklas Olsson









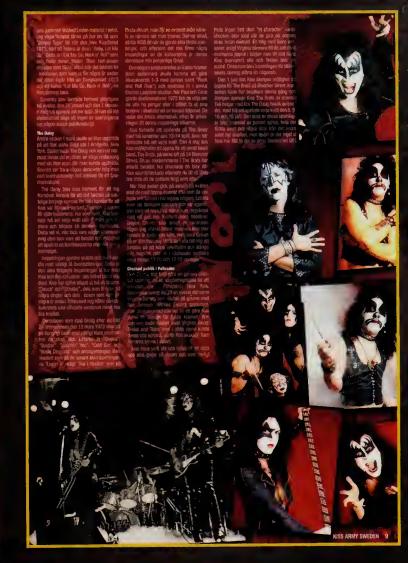
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#### **USA Album inserts**

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#### Amerikanska spécialti**d**ningar med Kiss



Special Edition - Kiss

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Creem with an av de storsta rocklidningama på 70-talel ooff detta var deras Kiss-special Den häller hög klass och det mårds att de kan ain sak. Många snyga heisider i farg och all lets Käning, somræbelad. Sta du ha den hår I din samtling då? Svar jal

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#### **Photo Library Series - Kiss**

















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av Destroyer...

...och mycket mera! Nästa nummer ute februari 2006.









#### The Return of Kiss



































































# KISS Fan Club Japan-L.F. (Japan) 1980-2008







KISS Fan Club Japan started in August 1980, and we issued our first fanzine called L.F. in December of the same year. Then, after putting out Vol. 161 in October 2007, the supervisor of the fan club retired, so we changed the name of the fanzine to Sakebi, which means "Shout" in Japanese, and just started from the first volume. (The jacket of the Hotter Then Hell album has the Japanese words "Jigokuno Sakebi," which means "Shout from the Hell.") The new fanzine is a quarterly magazine. And besides that, we issue a newsletter four times a year.

I live in the city of Kanazawa, which is located hundreds of miles away from Tokyo. KISS did a show in 2004 in this city. When I was thirteen years old, I saw a poster on the wall of my cousin's room, which was my first sight of KISS. She recommended that I listen to Destroyer. But I got my impression only on "Detroit Rock City." I thought the song was cool, but not enough to like the band very much at that moment. Then when I was fifteen, I bought The Originals II with my pocket money. It was my first KISS album. Since then, I started to listen to KISS. At that time, I liked the songs, "Detroit Rock City" and "Shout It Out Loud" from Destroyer, "Take Me" and "Hard Luck Woman" from Rock and Roll Over, and

"I Stole Your Love" from Love Gun. Then I became mad about KISS when the solo albums came out. My four friends and I bought each member's albums, and lent and borrowed mutually from each other. I bought Ace's, but I liked Paul's the most. After Dynasty was released, KISS lost its popularity in Japan.

The fans had left the band. Most of my friends weren't the exception. Yet for me, this is the point when I became a real member of the KISS ARMY.

I bought the single record "The Oath/Escape from the Island" in January 1982, and I saw a bulletin inside the booklet saying "Join KISS FAN CLUB JAPAN" so I did. When I read the fanzine L.F., I was surprised and felt great because I knew there were still a lot of KISS fans around Japan. But I was dissatisfied with its contents and lack of articles. From then on, I wanted to become a staff member of the fan club and make the fanzine better and larger. And if that came true, I thought other fans would want to read it too. At the same time, I was purposed to go to one of the universities in Tokyo, so I sent



が清い、腹も皆友産の久かればあまれまれる。エースラー教フナガ エースとピーター

度目の東日直後に発売されたのが、アメリカでは77

#### L.F. (Janan)

GENE SIMMONS: Above and beyond all the fanzines one stands out, even though there's been some phenomenal ones around the world—the ones done in Holland, England, Canada, South America and, of course America were just great. But you have to give an A+ to the Japanese. They do almost anything better than we do. When they love something they take it to the extreme. The KISS fanzine L.F. was published every month for almost 30 years since 1980. It was packed with minutiae, and even if you don't read Japanese, the artwork and cartoons and depth defied logic. Nobody else has had a fanzine for almost 30 years without missing an issue, and the quality has been consistently phenomenal.

News Dick-up

a letter to the lan club, whose main office was in Tokyo at that time, to apply for the staff position. Five ladies ran the fan club, and they welcomed me as the first male staff member on August 3, 1983. I still clearly remember that I had mixed feelings of happiness and sadness, because the news that Ace had left the band was announced on the very next day after I officially became part of the staff. Since then, I have been on the staff for 26 years and have edited the fanzine. Now the main office is located in Kanazawa City, and I want to do the fanzine for as long as I can.

I have two memorable KISS experiences I'd like to share.... I went to see the *Asylum* tour in the U.S. with members of the fan club. That was my first KISS show, as well as my first show in America. I saw four shows, and they made a strong impact on me, especially the first one I saw in Las Vegas on February 7, 1986. The opening act was Black and Blue, and I remember Tommy Thayer sitting on a case in a passage way. We were backstage, and I will never forget how friendly Gene, Paul, Bruce and especially Eric Carr were to us. My other great KISS experience was seeing the band in the city of Kanazawa on June 3, 2004. The population of the city is about 450,000, and that's not so large compared to other Japanese cities. I didn't expect KISS to play a show there, but I heard that the local promoter worked very hard to bring the KISS show to the city. It was like a dream to see KISS in my hometown!

—Yutaka Toyo Imai



We started putting our KISS fanzines out in 1984, first with a fanzine called KISS, which did 21 issues and then with KISS FEVER, which printed 43 issues. Martin Zamorano, Miguel Musumeci and Matias Repetto were the people who put the fanzines together.

KISS became popular in Argentina towards the end of 1979 when the disco song "I Was Made for Lovin' You" became a big hit. In those times the military regime imposed certain restrictions in our ways of expression and ways of thought. Initially KISS was considered to be a fashionable group. But the problem came when the band transformed into something more for the teenagers. KISS turned into an essential excuse for those who believed in the freedom of expression. From the beginning, the regime restricted KISS videos; people said the band worshipped Satan, and its name invoked the "kiss of death." Others said the group included secret messages in its music. The worst part of all this context is that their label, Polygram, did not answer these false rumors and considered it "free" advertising for the group.

For us, the fans, it was a very difficult time. We were depending solely on foreign magazines to provide real news on the band. We were lucky to be able to buy copies of magazines like *Bravo*, *Hit Parader* and *Pop Rocky* and also form underground meetings which were held in a place called Theatre of the Plata, a giant basement with a 100-person capacity in the center of Buenos Aires. Someone had obtained the "KISS at Budokan '77 video, and every Saturday we assembled to watch it, praying that the police would not invade the place and take us prisoners.

Thanks to KISS, we knew ourselves and were able to forge unbreakable friendships with other fans. But I felt like someone had





to tell the truth about the band, so we started our fanzines. Our bibliographical sources were not only the imported magazines, as we also obtained biographies of the group and extracted photocopies of all kinds of material on the band. The weekends were exclusively dedicated to crossing the Federal Capital to obtain all kinds of KISS material—photos, posters, discs, press cuttings, imported magazines, and meetings in the Theatre of the Plata to watch KISS videos.

We published our first KISS fanzine titled KISS in March of 1984. We put out issues every two months and ceased publication two years later. Then in April 1988, we started putting out KISS FEVER. Our magazine was recognized in the Hot in the Shade album booklet and included in the band's book, KISStory. Then a new world opened in June 1997: the fabulous world of the Internet, which offered the possibility of being able to interact with thousands of friends from all over the world. That led to our Web site, KISSFEVER Online.

-Martin Zamorano

#### Classic Carr

By Gilda Caserta

By Gilda Caserta

he stood in front of the mirror in her worn-out Levi's and black T-shirt, the silver KISS logo peeling off one edge. In the cluset behind her were the flared black party dress and stillet to heels she'd be wearing that night. There has to be a better tway to put on mascara, she thought. Gawd, why me? Becoming the wornan she'd grown into (if you want to call it growing) never seemed so difficult. Cinderella had a fairy godmother to zapher together, where the hell was hers? This modern-day Cinderella's ball was her boyfriend's high school rings that we sher boyfriend's high school rings to have them turned on their fingers 80 times, and unofficially get the chance to throw up in the bathroom of the Holiday Inn where it took place (the drinking age was 18 then; they were 17 and defied all laws—ah, those were the days).

place (the drinking age was 18 then; they were 17 and defied all laws—ah, those were the days!).

They pulled up in the faded green LTD, the muftler announcing their arrival and them hoping they wouldn't have to pull a Fred Flinstone if the bottom fell out. Inside, the ballroom was buzzing, the glasses clinked. and the band played. The band...

Most bands at high school gigsaren't much to speak of, but these guys from Brooklyn were tight, they sounded great, and that drummer—could he sing and, Cod, was he cutel Cinderella's boyfriend wasn't too fond of her making googly eyes at the drummer and taking his picture between sets, but, hey, like they say, tough Twinkies. Most of the night was a fog but the band's name was memorable. Mother Nature, Father Time.

The photo she took came out great, and she put it in a photo album with other memoritos. As years passed, she always wondered what hampened the hat rute drummer

mentos. As years passed, she always won-dered what happened to that cute drummer who reminded her so much of someone else... HEY KI44 FIRE !!

YOU MAY ONLY BE & YEARS OLD

BUT YOU'RE OLD EMOUGH TO

ROCK + ROLL!

February 1989: The KISS office is buzzing, phones ringing, papers everywhere. Eric Carr is sitting at one of the desks, trying to get some typing done.

"Hi, Eric, howazi goin?" I say as I pull some paperwork from my KISS Central drawer and turn to leave. "See ya later."

"That's it?" he says.

That's it?" he says.



The Rock 'n' Roll Tumbleweed as we have dubbed him (check out that hair!), invades Central High,

"Hey, I don't do encores this time of day."
"You mean, you're not here for a while?"
"I'm on my lunch hour and have to get back to work. I have a real job, you know, not like some people!"
(chuckles) He asks where I work, what I do for a like of the line of the lawer is Time.

(chuckles) He asks where I work, what I do for a living I tell people I work in Times Square and let them use their imagination) and where I'm from (Bridgeport, known to some as vacation captial of the world, to others as the armpit of America). "Bridgeport," he says. "When I was in a band before KISS, we used to play upthere a lot. Wanna see what I looked like then?" He will sout a nice KISS stationery and uses his

lot. Wanna see what I looked like then?" He pullsout a piece KISS stationery and uses his artistic talents (love the way he holds that pen!) to make me a self-portrait.
"You know, Fric, there was a great-sounding band that played one of my high school dances, and the drummer kinda looked like you. I think they said they were from Brooklyn, you might know them. The name of the band was Mother Nature, Father Time."
"That's the band I was in before I joined KISS!"

KISS!"

The jaw drops, the eyes pop out—Cinderella shits a pumpkin. "YOU played my ring dance?! YOU were the one I fell in love with that night?! YOU were the one! I took a picture of that's been sitting in my photo album for the last 10 years and I didn't even know it was YOU?! Ho-ly ——!" Talk about owning a KISS rarity in your collection for 10

owning a KISS rarity in your collection for 10 years and not knowing it!
And I thought stories like those happened only fairy tales!



#### "Do You Know Me?...

By Gilda Caserta

Y ou definitely don't want to leave home without this card. The KISS Platinum Express card is THE piece of drastic plastic for the rabid KISS concert-goer. If you're one of "the most important people in the world," according to a report in Billboard magazine, you will be entitled to receive two free tickets and two backstage passes to any KISS concert in the world for life—the life of the band, that is.

Those important people aren't necessarily all KISS fans, however. For this occasion, that distinction is shared by music-industry people: record executives, celebrities, radio-station employees and music-retail personnel, a KISS Company spokesperson said. Most of the 1,000-only Platinum cards have gone to these executives, while the KISS Gold Card has been distributed to radio stations to be given out as promotional items for listeners.

The idea, which originated from Crazy Nights producer Kon Nevison, "was a way to keep the KISS name alive," the spokesperson said. So far, positive response has been overwhelming: Record-industry executives have called this the best promotion ever, and they're definitely taking advantage of the opportunity.

Card holders receive their Platinum Express card in a smartly styled folder. When the holder wants to attend a show, he calls a special 800 number and reserves tickets and passes under the account number printed on the card.

But, like all great things, this opportunity does come to an end: If you're not among those 1,000 cardholders by now, then you're out of luck.

Photograph by Gilda Caserta

#### : Scorching into the '90s with H.I.T.S.!

By Her Editorship

s majestic as one of the seven wonders of the world (but not nearly as old as the pharaohs), KISS continue the legacy of pure rock. And from the looks of their new LP cover, that is one heavy rock! Imagine the sunburn on... But seriously, folks... Hot in the Shade, released Oct. 17, 1989, by Mercury / PolyGram Records, carries the furious power of KISS into the '90s. IIITS (was this intentional?) was produced by Gene Simmons and Paul Stanley and showcases Eric Carr's original vocal and songwriting talents on "Little Caesar." As their 23rd U.S. release, it shipped gold to stores (500,000 units), which so far brings a worldwide tally of almost 80 million KISS LP's sold—the largest on PolyGram's catalog. s majestic as one of the seven won-

Workwise taily of almost 80 million KISS LP's sold—the largest on PolyGram's catalog.

HITS was recorded in Los
Angeles during the summer of 1980 at Fortress Studio in what Paul calls 'the seedy part of Hollywood.' Remembering the many long hours at the loft on 10 East 23rd Street in New York, the band went back to the basics, back to ther roots, to capture the pure energy of KISS, "We stripped away everything to the bare bones." Paul says, "We decided to look back and get as close as we could to our past. That doesn't mush re-creating it, but getting back to the

According to Gene, "It was time to start again. We don't rest on our laurels. We're in overdrive! We didn't plan to put 15 songs on this album. We just had an abundance of things we liked. The songs felt good and felt like they belonged on the same record."

The album features the band's broad musical talents with an array of tunes—from the muchage.

claimed "Tide

Y o n r
Heart" to the
powerful "Silver
Spoon" and the now
popular ballad "Forever."
Fans not only are treated to
Eric's long-awaited vocals, but they
also get a taste in Bruce Kulick's expert guitar playing, "I play acoustic lead, wals-walslide. Overall, I wasn't timking about how
last I could play, but how to take it to the next

level," Bruce says. "What's most important

level," Bruce says, "What's most important is to use the guitar to make the song's sound better. I used different sounds and I still see it growing. I never thought I would play an acoustic solo on a KISS record."

Gene notes, "A lot of people think we dictate parts, but a lot of this album is Eric and Bruce. I use the word 'natural' because there was not a lot of thought put into it. We wrote the songs and from there got the direction of the album."

On the innerstlewne KISS ributes the more

the songs and from there got the direction of the album."

On the inner sleeve, KISS tributes the more than 10 independently run fanorganizations around the world by individually listing them by country. Then, on a serious note, thevoffer us an important message: "We want you around to enjoy the party...here's how," and a strong commentary on the danger of AIDS follows. "The simple act of putting on a condom can save your life, if used properly and every time you have sex."

"We regularly tour and put out material," Simmons adds, "and the simplest reason why escapes overyone—including us. It's beyond "I don't like it." It's like air I need it. Without KISS, I don't know what I would be doing. You can't buy the feeling of being an stage. It's magic There is no choice in the I've gut to do it."

Stanley concludes, "It's like uithimately, after you've been a lot of different places and seen a lot of different things, you've got to admit there's no place like home. I guess we just went home."

# **KISS Fire** (USA) 1987-1990

KISS FIRE began in the spring of 1987 and ended around the end of 1990, with only 12 issues. While it was a neat four-year run, it seemed to breeze through way too quickly. FIRE carried the same philosophy KISS had: we wanted to be the product we'd enjoy seeing. It's hard to believe that fanzines like the ones back then could exist without the aid of the Internet, but somehow we pulled it together. The main headquarters was in Connecticut, and the writers, artists, photographers and columnists were spread out over the U.S., Canada, even Japan. At that time, fans around the world became disgusted with the lack of or the quality of press KISS received in the regular media, and practically at the same time decided to take matters into their own hands and produce their own venue for news, reviews, and ultimately a network of friends.

The very first American fanzine I ever saw was one called *Mainline*, produced by a few fans in Alabama, and I was absolutely smitten with it. They even honored me by publishing a different take on my interview I did with Peter Criss when I worked for a local newspaper in 1980; I'd revamped that article just for that fanzine. I previously worked with a Swedish fanzine called *Ozone*, by Bernt Mansson, and while it was exciting, I knew I had to do something of my own, in my own language and with my pen pals who shared the same dreams as I. For crying out loud, I was in publishing! I'd feel pretty stupid if I didn't start my own fan publication!

I became a KISS fan in 1976, when it seemed I couldn't get out of KISS's way, seeing them everywhere: TV, magazines, on the radio, everywhere. I finally gave them a listen and couldn't believe my ears when I put on *Destroyer*. After that, I spent endless hours wallpapering my room with posters while I blasted "Let Me Go, Rock 'n' Roll" and "Love Gun" on my stereo and collecting everything I could on the band. Reading about KISS gave me the confidence I needed at a time when teenagers need it most; going for what you believe in sounds a lot better coming from your rock idol than it does from your school counselor.

I have so many KISS memories that I could fill my own book. I was fortunate to have helped disseminate information to other fanzines and clubs around the world in KISS Central, and it was while I was at the KISS office in New York one day when I discovered through reminiscing with the late Eric Carr that he played my high school ring dance back in April 1979, and he was the cute drummer whom I took a picture of that night. Just being chosen to work in KISS Central was such a chargel I'll never forget that day: I kept my cool during my interview, as professional as I could be, and after I got home and lay in bed, thinking about what had just happened to me, my legs became their own entity and did the most goofy and animated happy dance under the covers! I finally realized one of my dreams: to work for my heroes and do them proud by promoting them as they deserved.

—Gilda Caserta











Photo by Terry Munro

ated to Eric jamming with the roadies, and singing "War Machine". I also cked up a couple of his drumsticks and quite a few guitar picks, which I ared with my happy friends. To celebrate the beginning of the "real" tour, a all went out for sushi that night, and had a few beers also. Quite a night! at the next night was what we were all looking forward to. Even though there as a surprise rainstorm before the show, many fans arrived a couple of hours rly, and waited in excited anticipation to be letrin. And they certainly weren't sappointed, as KISS pulled out all the stops and rocked the house down. Now ey had more time, and the full attention of all. The set was similar to the US ur, opening with "Love Guin", but focused a bit more on the great old songs, cluded were "Deuce", "Firehouse", "Cold Gin", "Strutter", and many more those classics we all love. And more of the newest Crazy Nights material so shined. As always, KISS live adds an extra dimension of energy and agic to all their songs. For "Reason To Live" an extra keyboard was borought it for Bruce, and he and Gary combined for a great sound. At this point in the ur, we had meet Gary many times; he was very nice to us, and explained both s roles in the band's sound and all about his equipment and past musical periences. Quite a nice gentleman, and very worthy of sharing the stage with it own "Fantastic Four".

wow that KISS was headlining, both the pace and intensity of the tour picked oconsiderably. We had only a day or two between shows, so we had to travel nickly from city to city. And since now KISS had to carry the weight of the



great to see KISS in so many different setungs, and to meet so many fans who show their love for the band so much! I'm still getting letters every day from different people I met, and I think that's great! I hope all of us can meet somewhere, some time for that big final concert at the end of it all... look for me in the photo nit!

A very sincere and special thanks to Nico, Simo & Moni, Daniel, all of my great friends along the way (you know who you are!) and all the crazy, crazy, crazy for any who make it all possible. And not to leave out...the hottest band and crew in the world...KISS!

and an extra special thanks to Steve Davis...You're the best!

Story and photos By: Dan Sta







evenings performance (Although support act Kings Of The Sun were a good rockin band too!), we knew they would be going all out to please the fans, and we certainly looked forward to that!

Next was the Scandinavian leg of the tour; Copenhagen, Denmark on Sept. 15, Gottenburg & Stockholm, Sweden on the 16th and 17th, Helsinki, Finland on the 19th, and Oslo, Norway on the 21st. Although all the fans 1 had met so far displayed new levels of intensity and enthusiasm, I think that the 5 wedish fans are hard to top! Also they were very friendly, and helped us to find the venues and to get around in this unfamiliar territory. In fact, the fans were really the high point of my trip. It was really great to see the band so much, but morethan that was making so many new friends and feeling welcome just because you're a KISS fan. In that respect, I'm sure we are much closer that the fans of any other band. I think it's really great, and I want to thank all of you that I met for all of your help and hospitality.

But back to the shows, with this great outpouring of enthusiasm, the mighty performances were raised to new heights. Paul learned a few words to speak to the erowd in their own languages, (Things like, "You've got a cute ass" that's Paul for you!), and introduced "Reason To Live" by saying that Bruce plays so well he sounds like two keyboardists. In a joking mood, he said that Bruce was so good he could play without touching the keys. Bruce held his hands above the keyboard, and from offstage, Gary played a few licks. Very Funny! Gary told us that at first Paul had done this without telling him in advance, and he wasn't sure if he should let the secret out, but it all turned out

great in the end. KISS has always been a spontaneous band, and this is why each show is unique and different from the rest.

After Scandinavia, we had a couple of days to travel to the next battle zone, England. We were expecting rabid crowds, since Domington, the word had surely gone out that this tour was not to be missed! Also London was the first city that would have two shows, the 24th & 25th of Sept. at Wembly Arena. So far, the tour was getting better all the time, even though a few of the KISS traditions had been discarded. The massive logo and pyrotechnics were missing; Paul explained this as an experiment to see what would happen if they did or didn't do this or that. Personally, I loved the days of the make-up and big spectacular shows, but it's good to see if a band can make it on the music alone.

But of course, to say any performance by KISS could be music alone is impossible! And the fans found this true, as KISS roared into Wembly with the power of a supersonic jet! Both nights shows were excellent; possibly the second night was a little more radical; before the show, the band meet with about 50 insane fans for the Dutch KISS Army fan club. They were greeted by the chant "WE WANT KISS!" and surely this gave them quite an energy boost! They hit the stage at full speed and never let up. Now an added dimension to the show was a brief solo by Bruce and Eric, who were not to be doutdone by their two veteran bandmates. Unfortunately Gene was not allowed to fire breath by the local fire marshals, but all the other Simmon's trademarks were present; the tongue, the croteh, the bump and grind, and that powerful bass guitar and special voice. And speaking of the voice, Mr Stanley; he was as usual the consulate entertainer and sex symbol. A great pair of shows, and a new high point in the rock and roll spectacal.

The tour continued through the U.K. with shows at Birmingham on the 26th

The tour continued through the U.K. with shows at Birmingham on the 26th & 27th, Bradford on the 28th, Newcastle the 29th, Edinburgh Oct. 1st & 2nd, and another new territory for KISS to conquer, Belfast, N. Ireland on Oct. 3rd. They were initially a bit kery of going to the war torn city; notso much for fear of injury to themselves, but more due to worry for the safety of the fans there. But no worry, there were no unpleasant incidents in Belfast or anywhere else. As the tour continued, it was night after night of Rock n Roll business as usual. Some of the venues were a bit smaller than KISS are used to, but they used this to get as close to their adoring fans as possible. Paul went so far as to invite a few on stage to sing backing vocals. Also, Eric finally got a well earned solo spot, which was wildly applauded by the fans. His unique combination of rhythm and melody puts him far above his rock contemporaries, and his great voice is icing on the cake, I hope we can hear more of him on vinyl soon, don't

Well, it seems that in this life all good things have to come to an end sometime. So sad, but true... so the great tour had finished and it was all over except for the picture developing and writing (at least for mel). This had been an unforgetable six weeks, and one of; the best times I have had in my life. It was



# Firehouse Magazine (Canada) 1983-2000

Like millions of other kids, I discovered KISS in 1976. My school was full of kids wearing KISS T-shirts, so I decided to order a copy of *Destroyer* from the Columbia House Record Club. The first two songs on side one were so amazing that it must have been a month or so before I even turned the record over! My KISS collecting started innocently enough in 1978, when I, along with all of my classmates, started collecting the KISS cards. I can remember sneaking off of school property every day at lunchtime to walk up to the corner store to purchase as many packages of KISS trading cards as we could afford. Then in November 1979, I got my first taste of the KISS live spectacle when the *Dynasty* tour hit Vancouver—simply amazing!

By the time the *Unmasked* album came out in 1980, things had taken a drastic turn, and it was no longer cool to like KISS. It could even get you beaten up if the "cool" kids found out you had a KISS lunch box. But my love for KISS just kept getting stronger. When *The Elder* came out, I was the only person I knew who was still listening to KISS. I liked it then, and to this day, it's still one of my favorite KISS albums. Then in 1982 when *Creatures of the Night* was released, things would change forever. My love for KISS had hit an all-time high, and yet I was unable to feed my hunger for KISS, as the KISS coverage in magazines and TV had pretty much dried up. One day I found a tiny ad in the classifieds in the back of *Circus* magazine for a KISS fanzine called *The Oath* produced in Toronto, Ontario, Canada. I promptly got my money order and sent for an issue. When it arrived, I was amazed to see a full magazine dedicated to KISS! The seed was planted!

From 1983 through 2000, I produced 80 issues of *Firehouse Magazine*, sold worldwide, which at the time was the "longest running KISS fanzine" in the world. It started out simply enough back in December 1983, as a very crude newsletter printed out on an old, used typewriter and photocopied

at a local drug store. The big-name rock magazines were pretty much ignoring KISS at this point, and I saw Firehouse Magazine as a way for KISS fans to find out what was going on with the band. In the first year of Firehouse Magazine, nine issues were published. By the second year, this proved to be too much work, and publication was revised to six bi-monthly issues a year, which continued until 1997 when the schedule went quarterly.

It was a huge job putting out the magazine, with over 3500 pages of content created over its 18-year run. I produced the magazine with submissions from many of my subscribers and friends. All of the mail Firehouse received was answered by myself (this was back before e-mail), and that could have easily been a full-time job in itself. When it came time to mail out a new issue, I would beg anyone I knew to help out with the huge task of addressing, stuffing and sealing upwards of 1000 subscriber copies. And then there were all the postage stamps, sometimes four or five stamps on each envelope to make up the correct postage amount...that's a lot of stamps to lick! And all of this was done in my spare time as I had a full-time job.

In 1989, I introduced the Firehouse Magazine Fan Club. Now, subscribers would not only received their magazines, they would also receive a fan-club pack filled with membership card, two b/w photos, membership certificate, Firehouse sticker, biographies of all KISS members, free advertising in the KISS Shop, chances to win free prizes and lots more, all for the same price of just \$15 a year!

Over the 18 years of producing the magazine, I had the opportunity to do some amazing things. I got to meet the members of KISS on multiple occasions, as well as do phone and written interviews with them. I had articles and ads appear in all kinds of magazines, I was featured on TV a number of times, and got to do my own hour-long KISS radio special on Vancouver's C-Fox radio station! During the Convention Tour, I got to work with the band to help out at a couple of shows and had the opportunity to appear on an episode of the TV show Millennium, which featured KISS. I was put on countess



free mailing lists of other KISS fanzines, a couple of record companies and a comic book company. I received amazing oneof-a-kind Firehouse Magazine artwork from some of my favorite artists, including Steven Hughes and Sergio Arganoes. The ultimate honor was receiving a Gold Album award from KISS and Polygram Records for my efforts. I made a lot of great friends along the way, as I had so many amazingly talented people help me out with

writing, artwork, photography, logos and so much more. It's pretty cool that to this day I still see cars driving around town sporting Firehouse Magazine bumper stickers on

### -Ronn Roxburgh

- RECORD REVIEWS - RECORD REVIEWS - RECORD REVIEWS -

"Unmasked" is one of those KISS albums that I didn't like the first time I heard it. But it sounds better every time I listen to it. "Shandi" is one of my all-time favorites now. Overall, I like the pop-oriented 'relaxed' sound of the album. The songs don't lend toward playing them live, but this is a great album to put on when you come home from a hard day's work and want to unwind. I wish KISS would put at least one song similar to "Shandi" on every album.

- Mark Taylor

"Unmasked" This is a weak LP by sales, but not by opinion. The sad thing is this was the last vinyl venture for the cat Peter Criss. Side 1 starts with a zesty tune "Is That You" then slows down with "Shahadi", then Ace hits the mike with "Talk To Me", then finishes with 2 melody tunes, "Maked City" and "What Makes The World Go Round"! Side 2 starts with "Tomorrow" then "She's So European". At mid-point there's "Easy As It Seems" and "Torpedo Girl", then ends with "You're All That I Want"! Hot Spots: Ace's singing, 'Talk To Me' and 'What Makes The World Go Round'. Gottom Line: Slower than any other KISS album up to its release, but still a must. — Jerry Leach

"Unmasked" was sort of a disappointment in 1980. Being the 'heaviest' metal machine in the 70s along with venomous Alice Cooper, KISS had changed their style in music due to an overdose of radio. KISS Unmasked was not a chart topper. Unmasked is like a dance record. It's rock with recycled disco. You have to listen to 'Unmasked' five times to believe it's really KISSI KISS should have stuck with metal. After all their popularity they decide to work with Vini Poncia (their producer at the time). "Oynasty" and "Unmasked" were not great albums and they both sound somewhat similar. "Unmasked" has its hooks like "Is That You?", "Talk Io Me", "Two Sides Of The Coin" and "Orpedo Girl". The rest of the songs sound like disco rock. When "Oynasty" and "Unmasked" came out, I thought they were partying with disco fans. They certainly did not party with the heavy metal maniacs. What I can't understand is why they had that dumb reporter say "I still say they stink!" on the front cover of "Unmasked". That's probably why KISS lost their fans, but not me. Anyways, the art work was great on the front cover, but it shows a kid side of KISS which is OK. - Rob Eldridge

"Unmasked" KISS's last album with Peter, although it's not even close to being one of my favorites, it does contain two of my favorite songs "Is That You" and "Talk To Me". And although Peter did not do any writing or singing, ACE wrote and sang three, and one song was co-written by a Robert Kulick, who must be related to Bruce. I was disappointed that the singing from this album was "Shandi" and "She's So European" even though these are good songs, they just didn't give the album the boost it needed as "I Was Made For Loving You" did for its predecessor "Oynasty". Another drawback was its cover which made KISS look like a group of five-year olds, instead of the heavy metal band they are. Over all, I'm glad they put it out, but I hope they never put out another one like this.

"Uhmasked" 1980 saw Oynasty at the top of bilboards Top 100 albums, and the single "I Was Made For Loving You" at the top of the cherts. The album and single was the biggest selling records in KISS's history. The follow-up to Oynasty came late in 1980. The single was a rock number called "Shandi" which proved to be one of KISS's best written songs. The album may have only sold 750,000 copies but it still was a great album. Melodic Metal as one magazine put it. Hard rockers with a catchy beat catches your ears, tunes such as 'Is That You?', 'What Makes The World Go Round', 'Tomorrow', 'She's So European' and 'Easy As It Seems'. The album is basically rock and metal to please. A good record for its time, though the guitars could have been produced louder. All in all its really a great record. - Andrew Narayan. Rating: excellent

Record Reviews continued ...

First I think it should have done better than it did. It wasn't their best but it was a pretty good one. Also I think it featured Peter Criss's finest drumming to date. Although it doesn't sound like his style, "Is That You" is a fair song. I'm sure it's better by Paul than the original singer. The singing is good but it isn't one of my fave songs by Paul. It has some good drum-work and guitar work though. Shandi is my favorite song off Unmasked and my favorite song by KiSs. It should have been a hit. It got some airplay here in Huntsville song by KiSs. It should have been a hit. It got some airplay here in Huntsville slabama but it didn't do too well on our countdown. The vocals are smooth and it is a very sensitive song lyrically. Talk To Me is a good song by Ace and is another of my fave's off this album. Ace is one of the better songwriters on this album. The lyrics are real good in all of Ace's songs on this album. Naked City is a good track by Gene and the best songs on Unmasked by Gene. It has again some good drum and guitar work in it and Gene's vocals are pretty good in this song. What Makes The World Go Round is a good song lyrically with good tracks backing it. Tomorrow is a great song by Paul. It has a good beat behind it and Paul's wording in this one is good. Two sides Of A Coin is another good song by Ace. It is a corny song by him. The tracks in this one are good. She's So European isn't a very good song. The choice of lyrics don't make too much sense and the vocals in this one are wavery. Inky aren't one of Gene's better. Easy As It Seems is good. The lyrical statement in this one is very clear and the music is fair. Torpedo Girl is a funny song. The choice of lyrrics is great in this one but the bass parts are rather stupid and amateur sounding. Which leaves the worst song on the album You Are All That I Want. Gene sounds pretty bad in this song. The choice of lyrics is great in this one but the bass parts are rather stupid and amateur sounding. Which leaves the worst song on the album You Are

"Unmasked" When this album was released in 1980, many fans were wondering where KISS was going. This album is the only LP that can be classified entirely as "pop". Now don't get me wrong! This record is of finest quality when it comes to this type of music. Cuts like "Shandi", "Talk TO Me", and "Tomorrow" are truly outstanding works of sophisticated songwriting and the guitar work is far superior to any pop song that we can hear (and get sick of) over the airwaves these days. This album offers il songs - a change from the usual 9 - enough to keep those fans who don't mind the change from the usual 9 - enough to keep those fans who don't mind the change from the usual heavy tempo satisfied, And even though Peter Criss is on the cover, it is apparently not him beating the skins on this one. The drum parts are done by Anton Fig who also was on Ace Frehley's solo album and is currently in Ace's new band, Frehley's Comet. "Unmasked" is a great album even if it is not traditional KISS. But then again, KISS always surprises their fans!

— Peter A. Glos



For next time, I would like you to review "KISS KILLERS". And thanks to everyone who sent in their reviews on "UNMASKED".

KI77 UNMASKED



I became a KISS fan in 1976 when my father, a musician in a cover band, had to learn "Shout It Out Loud" and "Beth" off of Destroyer, and he had the album sitting out one day. I looked at the cover and, as a six year old, was obviously mesmerized by this crazy-looking rock band and was hooked as soon as I put it on. Luckily my father was willing to take me to see them in concert back then, and I got to see the Alive II and Dynasty tours in Philadelphia. I credit KISS, Cheap Trick, Van Halen, and Dad, for me becoming a musician. I'd love to be in a KISS tribute band, but I'm currently enjoying being the drummer in a Journey tribute band out of Philadelphia called Lovin' Touchin' Squeezin' (www.LTSRocks.com).

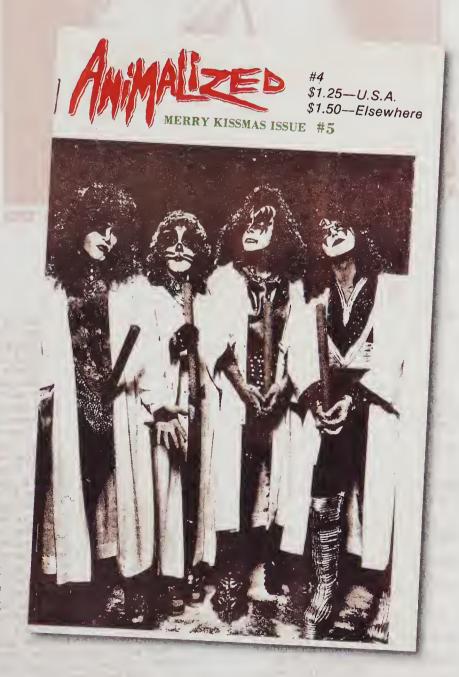
My greatest KISS memories?... Well, besides the usual stuff like the instant rush of seeing a TV commercial for a new album, holding that new album in your hand for the first time, getting the latest issue of *Creem* or a *Grooves*–KISS Special magazine, the biggest memory for me was in June of 1980. That's when I got to meet Paul and Gene without makeup backstage at a Van Halen concert at Nassau Coliseum in Long Island, NY. My father was in a band, Cats, who put out one album in 1980 on Elektra and were lucky enough to open for Van Halen during the summer of 1980, so that's how I got to be there. Gene and Paul happened to be there that night.... Wow!

My fanzine Animalized was started in 1985 by myself and a mutual KISS freak I met at the mall by chance one day named John Doyle. I was a sophomore in high school and was in print shop, so I had access to printing presses. I suggested to John that a fanzine might be fun to do, and we might even get backstage if we're lucky. There were very few fanzines around then compared to later on, since this was before the desktop computer, etc. So I did the photo copy, typesetting, layout, and actually printed it myself in high school for almost three years. John did a lot of the footwork, making calls to C.K. Lendt and badgering the KISS office on a regular basis. It was a very bare-bones magazine....black and white with some color type, lots of vintage, unpublished photos, concert reviews, etc. We did a phone interview with Vinnie Vincent and Dana Strum right when the first

Invasion album was coming out, got backstage a few times in 1986/87, and got handwritten notes of support from Gene and Eric Carr. We probably only had about 150 subscribers, which wasn't too bad since this was before the Internet. When I graduated in 1987, that was that, but it had been fun. We had some great experiences, and it was a way to honor our favorite band.



-Tom "Stewart" Staszewski









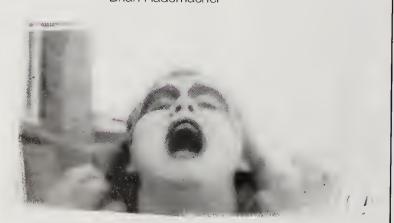
I became a KISS fan when I heard about the band from a friend and saw them on The Mike Douglas Show. Ever since then I was hooked. I became a big collector, and a lot of my collection was part of the very first New York/New Jersey KISS convention.

KISS Klassics was the brainchild of myself along with my friends Bill DeMild, Joe Merante and Jack Dorman. All four of us were KISS fans, and as collectors we decided to venture into the fanzine market. The first issue came out as a small 5x7 printed issue, and the second issue moved to 8.5x11 format. The four of us never wanted to go the Xerox route and wanted a more high-quality fanzine, so we actually used a printing company. It was never about profit, it was for the love of KISS. A few years passed, and Dorman was dismissed, and the remaining three of us went on to put out a superior product with plenty of vintageera KISS pictures. The fanzine lasted three years, from 1987 to 1990, and to this day I'm still friends with DeMild and Merante.

One of my most memorable KISS experiences happened at SIR studios in New York City. My friend Bill DeMild and I were invited into the studio by Gene, and I had about twenty things for him to sign. He told me to lay everything out on this long table, and he would sign them all. After he got done and handed the magic marker back, he turned and said, "Where is your store?" We all laughed. Another memorable experience was when Bill and I were backstage at a KISS show hanging out with Gene while Ted Nugent was onstage. Gene, Bill and I ran to these three empty seats and stood on them screaming, "Ted, Ted, Ted!" Eventually fans noticed Gene, and we ran backstage laughing.

Today I own a Webzine called RockEyez.com, which features new and established artists. Bill DeMild, Joe Merante and I went on to be fathers and family men.

-Brian Rademacher





KITT KLASSICS

KISS ROCK THE RITZ



ACE FREHLEY INTERVIEW PART 2

### KISS Rock the Ritz

August 12th & 13th The Ritz in New York City KISS play to a capacity crof 1500 crazed loyals. Each night KISS hit the stage about 12:30 A.M. open with the KLASSIC KISS KUT "Deuce". Their stage set was much different the usual KISS, they went back to basicino logo, no fire, no smoke just rockin'/n/rollin'. A bare stage with Marehall stacks plus Eric's huge drum set. Their set mainly consisted of older material, such as crowd favorites like "Dr. Love", a shorter version of "Black Diamond" and "Firehouse", with Paul wearing his fire helmet once again. The crowd went berzerk with each song played. Paul tells the crowd that they wanted to do something special for their fans and that they would only do something like this in New York. It was great to see KISS play a small club and for the 1500 people each night will be locked in their memory for a life time!

Song list:

Deuce Love Gun Fits Like A Glove Heaven's On Fire Cold Gin Black Diamond

Bang, Bang You No, No, No Firehouse Crazy, Crazy Nighte Dr. Love Dr. Love War Machine Reason To Live

Strutter Shout It Out Loud Lick It Up
Rock & Roll All Nite
Detroit Rock City





just like KISS I was born in 1973. In 1983 Brazil was hit by a musical phenomenon with no precedent. The 10th anniversary tour of KISS promoted the album Creatures of the Night, to heavy music. The conquest of new fans and new horizons was a priority and, for the first time, Brazil was included in their tour schedule.

KISS on TV and the newspapers, watching the video of "I Love It Loud." I was knocked out by the visuals, and my life was not the same anymore. My idea was to own the complete discography, and as I was acquiring the albums I became more and more fascinated. I start to collect everything related to the band, and in 1988 I founded the KISS Fan Club in order to build friendships with fans and, consequently obtain the material for my collection. That same year, through a local rock program radio, I contacted Creatures of the Night Fan Club, and they sent me a heap of souvenirs, some typed tabloids with pieces of news about the band and Xeroxed photos of KISS that excited my imagination. I started my publishing on April 20, 1989, and was Creatures of the Night.

The name Love Gun came from the idea that the fanzine needed an essential gun to spread all the necessary information to the fan club associates, at last, a press vehicle a Love...Gun! The first edition of the journal was totally undeveloped, with a very small number of photos and text typed on an old typewriter. The second edition came out on January 20, 1990. Although I was in charge of the production, I asked a school friend for help, who besides lending me the typewriter, did all the very well.

From the third edition on, I assumed more duties and collected

My name is Marcel Eisen, and information, wrote the text, Xeroxed, typed, revised, etc. I remember the press conference with KISS during the Monsters of Rock that brought the band as the principal attraction of the festival. It took place at the Pacaembu Stadium which marked the return of the band on August 27, 1994, and it was the first time that I saw the band live. Seeing them live was an achievement, but to personally give them the recent editions of Love Gun as a gift was even I remember the first time that I better. The edition #9 brought a great improvement in quality as displayed by the following copies #10 and #11. It was a very productive period for the KISS Fan Club, from the conception to the final art, and consequently the fanzine acquired its own personality. The creation of the fanzine became even better with the introduction of Windows 95.

In 1999 I had an incredible experience in Buenos Aires, Argentina, during the band's stay in the country for the Psycho Circus tour at River Plate stadium. When I was leaving the hotel, I got a ride on a Harley Davidson with a fan, and we followed the van that was taking Paul Stanley and Tommy Thayer (at that time the KISS roadie) to the Patio Bullrich restaurant. I waved to them with the 14th edition of the fanzine in my hands asking them to influenced directly by the fanzine open the van's window; and all of a sudden at a red light, Tommy Thayer took it and immediately handed it to Paul Stanley...unforgettable!

In 2003, with the official launching of the KISS Symphony CD, the KISS Fan Club shut down its doors, after fifteen years on the road. Nowadays I dedicate myself to the maintenance of my heap of everything related to the band. Being the head of the KISS Fan Club during this time was gratifying, and the hard and pleasant work with the fanzine Love Gun, in particular, was a fantastic experience. I work, because at that time I didn't type am eternally grateful to KISS for making my dream come true.

—Marcel Eisen





I became a KISS fan in 1975 with the album Dressed to Kill. My friend's older brother had a Pic-Pac cassette of the album he recorded onto the tape. So, I really never saw the band, the album artwork, or anything like that. I loved what I heard. It was real raw rock music for me. My two older brothers were into Led Zeppelin and the Doors, but I had KISS! I was hooked. I asked my mom to take me up to Woolco, and I purchased Dressed to Kill. I couldn't believe my eyes when I first saw the album cover. The first two KISS shows I saw were at the Tower Theatre in Philadelphia and Wildwood, New Jersey. I remember Paul wearing sunglasses at the Philly show. It was the most amazing show I've ever seen.

*KISS Mask* began in late 1987 with our first issue released in early 1988. The magazine not only began with me but with associate editors (who were also friends) Tom Valentino, Kathy Robinson and art director Matt Porter. I designed the Mask logo, which was taken from the Animalize album logo as its base. Our first issue featured a story on the then new album, Smashes, Thrashes & Hits and photos of KISS's performance in Philadelphia during the Crazy Nights tour and a note from KISS drummer Eric Carr. We were out of our minds when we got the note from Eric in the mail. There wasn't much to the issue, but we thought we had arrived.

I was in the printing industry, the commercial marketing end of it, so it was only natural for me to want to start a project such as this. I had some incredible people involved, and it really was a group effort. The reason I started my own fanzine is that I had tried to get on another fanzine staff because all I wanted to do was write about KISS. The staff there was full, so I decided to take it on myself, as to what was becoming an already over-saturated KISS fanzine market. But I didn't care how many were out, I wanted to be part of it. I was so jazzed about doing a quarterly KISS fan magazine because I loved writing about my favorite band.

The "look" of KISS Mask could always have used improvement every time we published. Sometimes I look back and think we could have done better, but my main concern was the substance which was always there. The

highlights for me were giving issues to Paul during a solo tour stop of 1989 and watching him pass out issues to his band mates on the tour bus. That was such a thrill for me. Co-organizing (with KISS Fire publisher Gilda Caserta) the fan-run fanzine party "The Rock and Roll All Nighter" during KISS's stop at the Meadowlands during their 1990 Hot in the Shade tour, which had KISS fanzines from all over the world come to New Jersey/New York for an event that literally lived up to its name. Among the many highlights for me were also the interviews I did with Ace Frehley, Eric Carr, Peter Criss, Bruce Kulick, Eddie Kramer and former KISS manager Bill Aucoin.

the meet and greet passes were a fantastic perk. We published KISS Mask from 1988 to 1995, and it was a fantastic time in my life. As my new promotion at work led to less time for me to publish KISS Mask, I joined the staff at KISS This! magazine based out of London, Ontario, in 1991, as Associate Editor. I met so many cool people that I carry on

Of course, meeting the band whenever I could was always fun and exciting, and today as good friends. Great music, great friends, great times—that's what KISS is about!

-J. Frank Hagan









MainLine was a bi-monthly fanzine based in Alabama, published from July 1984 through February 1986. It was a little different from the few other fanzines out there in that it focused on quality of writing as well as trying to provide the latest, most accurate news to our readers. The four editors: Deanna Dean, Lisa Maxcy (now Taylor), Jan Pool (now Woody) and Craig Morrison shared responsibility for the entire fanzine.

My younger niece and nephew introduced me to KISS in 1975 with the *Alive!* album, and I was hooked. I'd never heard anything like it before. It was 1979, however, before I experienced them live on the *Dynasty* tour. That show set the standard by which I judged all rock concerts that followed. Not only was the music awesome, but the level of showmanship was unequal to anything I've seen since. Even my Mom, who accompanied me, thoroughly enjoyed herself and became a huge Gene fan!

Deanna was introduced to KISS at age 11 when two older teenagers gifted her with their Hotter Than Hell and Rock and Roll Over 8-tracks, feeling like they had "outgrown" them, and she became an intense fan. The first album she bought for herself was Dynasty. Her all-time favorite concert was New Year's Eve, 1985, Atlanta, Georgia, on the Asylum tour. One of her favorite tours was Hot in the Shade, as she prefers KISS without makeup. Jan became a fan very early in KISS's career and had the rare opportunity to see the Love Gun tour and the Alive II tour within the same year.

Craig and I were pen pals who decided to finally meet at the *Lick It Up* concert in Birmingham, Alabama, in January of 1984. Craig brought his girlfriend Deanna, and I brought my KISS friend Jan. After the show, we were lucky enough to meet Paul Stanley, Eric Carr and Vinnie Vincent, which solidified our bond of friendship forever.

We often complained to each other about the sketchy, infrequent, and many times incorrect or derogatory KISS information provided by magazines, newspapers and television. So after much deliberation, we decided that we could do a better job ourselves. Of course, we would never attempt such an endeavor without asking permission from KISS, which is what we did. We wanted to be truly "official." Gene kindly responded very promptly and encouraged us to go for it. He and the other members of KISS often complimented MainLine on its quality.

Jan, Deanna and I have always shared an admiration for Paul, so my best memory is one that I share with them. We were staying in the same hotel as KISS on the *Animalize* tour. We had gone to our room to get my camera and were about to step off of the elevator, when

who steps in but "The Man" himself! It took me about 20 seconds to get a grip on myself and ask for a photo with him. He obliged, of course, but before we could get the picture, he turned to the keypad and started pushing all of the buttons, trying to get the elevator to stop. We girls were praying that it would jam so we would be stuck in the elevator with him, but no such luck. I did get my picture, though, and I'll never forget leaning out of the elevator door watching that cute behind walking down the hall to his room.

Twenty-five years later, we are all still close except for Craig, who has temporarily been misplaced. He got married, had children and moved across country to pursue his career in communications. Jan, Deanna and I all stayed in Alabama. Jan is a wife and mother and works as a substitute teacher fulfilling a lifelong dream to teach. As an interesting side note, I married one of the people featured as a *MainLine* KISS fan-of-the-month, Mark Taylor, and we will soon celebrate our 22<sup>nd</sup> anniversary. We have a 19-year-old daughter who could name the members of KISS by the time she learned to talk and shares our love for their music.

Each of us has been inspired and encouraged by KISS. Through life's ups and downs, KISS has always been there creating music and lyrics that encourage us to believe in ourselves, never give up and live life to the fullest. They make us feel privileged and proud to be a part of an extended family that call themselves the KISS Army.

-Lisa Taylor



### KISS TAKES OVER BETHLEHEM

KISS.

WOULDN'T YOU LIKE TO KNOW ME?





### TER SPEAKS





& ear from you. Most sincerely yours, Lisa Markey

Lisa Maxcy Birmingham, AL 35235



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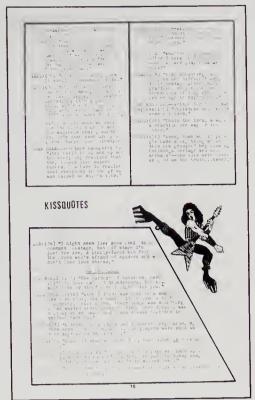
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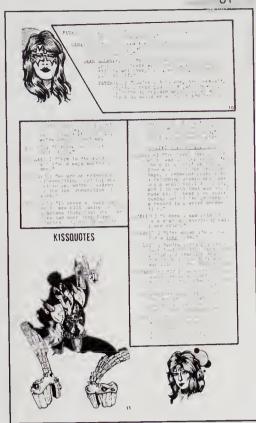
KISS AND AMERICA VS. SAN ANTONIO

more information and ou

NEWSLINE









# Strange Ways (USA) 1985-1986 KISS Forum (USA) 1988-1991

It wasn't easy being a KISS fan in the early 1980s. Especially if you were trying to find out what was going on with the band.

It was different back in the '70s when the press knew KISS made good copy. From network television to the tabloids, the band wasn't so much a household word as much a mantra that needed to be echoed in order to get through the news-day. Even the anti-rock music, religious fanatics used them as poster boys in their books and campaigns against rock music (and probably loved them just as much, albeit in a "love to hate 'em" fashion). Because of all that coverage, KISS fans could keep track of when a new KISS album, tour or even comic was due to come out.



But that all changed as the new decade began. Thanks to some bumps in the road, KISS seemed to fall off the radar when it came to the press. If you wanted to read about KISS at all between 1981 and 1984, you had to either

be lucky enough to find early issues of *Kerrang!* or go for broke with one of the teeny-bopper magazines like 16 or *Teen Beat* that still gave the guys some space in their issues and hope that a question more insightful than a band member's favorite color would be included within the short articles published. Even *Creem* seemed to be avoiding the band by that point.

In that void is where the fanzines began to establish themselves as a strong part of KISS fandom. In the early 1980s, the number of fanzines available was few, with fanzines like *The Oath* and *Firehouse* being a couple of best-remembered titles from the period. Even then it was obvious the fanzines' creators could only get limited information; sometimes not any more than what the fans already knew, but it was the best that was available, and we fans ate it up. At least we knew that not everyone had deserted the KISS Army, and we weren't alone.

Back in 1983, I was discussing the lack of press with a couple of friends—Larry Blake (who would go on to do articles and especially artwork for many other fanzines over the years) and Carlyn Nugent—while skimming through the latest issues of the fanzines available. As the conversation once again turned to dreams of doing our own fanzine, I told the others that we needed to either put up or shut up. To help out, I said, I had an idea for a KISS novel rolling around in my head that





could be "kinda cool" for such a fanzine. After the others agreed that there would be plenty of room in my head for ideas to roll around, it was decided to stop dreaming and get moving.

Thus came about the genesis of *Strange Ways*—a yearly, 100-page fanzine that had its first issue released in 1985 with a full magazine-sized edition for \$2 a copy. Inside the issue were comic strips and one-panel cartoons by Larry and others, photos, reviews of shows through the years from both KISS and the Peter Criss Alliance, a couple of chapters from my KISS novel and even a pin-up centerfold calendar with "Strutter."

That calendar caused some problems after publication.

"Strutter" was the magazine's regular character; a mascot in some ways; the concept being that of a female super-fan of the band who wore Paul Stanley's makeup. We used her image through the issue and topped it off with a centerfold calendar that had a friend as Strutter, seductively posing with KISS merchandise strategically placed all around her. At the time, we couldn't stop laughing, because we thought it was so obvious a joke. It was like a pin-up from an old auto-mechanic's calendar, only with KISS albums instead of oil cans blocking out the naughty bits.

Evidently it wasn't that obvious, however. We got a lot of letters from readers wanting to know why we would ruin the fanzine with such "sexist garbage" that was demeaning to women. We did get a letter from a young man named Mark Slaughter who wanted to know more about the girl playing Strutter, but we thought he was just another typical guy with raging hormones and blew him off. Funny how things worked out there.

But beyond that bizarre misstep, we got positive responses about that first issue from many fans, fellow fanzine creators and even Gene Simmons himself, who wrote to tell us how he was touched by the work that went into the issue. Because of his enthusiasm, we were able to get photo-passes during the subsequent *Animalize* tour, as well as meeting the guys while they toured.

All of which turned up in Strange Ways #2, which was centered around the Animalize tour and featured more reviews, another couple of chapters from the KISS novel, another comic strip (the start of which eventually morphed into one completed for both KISS Crazy #9 and in several issues of the fanzine KISS Hell), and letters. This and a reprint of the first issue were printed digest-size and sold for \$5 each. One thing in particular we made sure to print in the second issue was a centerfold—and this time, to make the point that it was all intended as a joke, we talked some poor, dumb guy into posing, wearing only Dragon Boots and the sheet-music for "Rocket Ride" just barely covering up the guy's naughty bit there. Fortunately, I got to wear an old Gene Simmons mask in order to hide my identity. I mean, the idiot got to hide —! Oh, well. So now you know the truth there.

But how many people can say they posed for a centerfold? No matter how horrifying it turned out to be.

The second issue was even more successful than the first, and work began on a third as we took in a few shows during the *Asylum* tour. Yet, even with a good chunk of the third issue completed, the core members of the fanzine found themselves drifting on to other projects and different cities, making it hard to work on the fanzine.



It wasn't that we stop loving the band, but rather a thing called LIFE got in the way, and it was best for everyone to move on instead of turning out a sub-standard product. The completed pages for *Strange Ways* #3 subsequently vanished over time.

With Strange Ways gone, I thought my days discussing the band were over. However, because my name and (thencurrent) address were linked to the fanzine. I kept getting letters from fans who felt I might be able to help them with more information about the band's history and future. There was a good reason for that, and it wasn't that I was some type of expert about the band, or had insight more than other fans; rather, it was because, although the world of KISS fandom had been growing and expanding as the 1980s crept toward 1990, and more and more fanzines began to fill out the marketplace - and doing some very remarkable work—there were still few places for fans to go to find out things occurring with the band, or to find out if rumors about KISS, in the past and present, were true.

Because of all that, in 1988 I began work on another fanzine, this one called KISS Forum. Working with fan Jan Carter and photographer Mickie Newnam, we did eight issues (#5/6 was a combined issue with more pages) and one special over three and a half years. Larry Blake returned as well to do some great one-panel cartoons and portraits for us, while articles included reviews of videos, albums, concerts and the various unofficial KISS comics, and a regular feature called "Under the Gun" where we asked readers to respond to topics related to the band (like suggestions for the Hot in the Shade tour or what the fans thought about a minor controversy that surrounded a special KISS issue of Billboard). We even did a parody issue one Christmas that was presumably from 1995 and featured all the members quitting the non-makeup version of the band after recording an album. Again, funny how that worked out, really.

KISS Forum folded in 1991, and I moved on to write the occasional article for such great fanzines as KISS Freaks and Clown White. I also began writing for the Internet Web sites (the modern versions of the old, hard-copy fanzines) devoted to the band. In my case it was the classic site, KISS Asylum, when it was run by Chris and John White. Meanwhile, I still was getting

letters from fans hoping I could help them answer questions about the band, and in those days before everyone had the Internet. That avalanche of letters finally got me thinking about throwing all the answers together in one place, and I began work on what would become my first professional sale as a writer, the KISS biography *Black Diamond*. The success of that book allowed me to get my foot in the door of the professional publishing world.

Now, after eight books to my credit (including an updated version of *Black Diamond* in 2009), I realize that I may have talked my friends into doing *Strange Ways* because I wanted to be a writer, and the fanzine was my opportunity to do just that. Even so, if KISS was not the sole reason I got involve in KISS fandom in the first place, it helped me launch my professional publishing career. As for that KISS novel, I finally DID finish it, and it saw brief publication as a charity novel back in the year 2000 with a CD full of music by fans and artwork once again by Larry Blake.

Besides, doing those fanzines in the 1980s led to good friendships, good times while seeing the band tour, chances to meet the guys over the years, and just having a good time in the rock and roll party that has been KISS over the years.

It may have been tough to be a fan in the 1980s, but I can definitely say it was fun.

-Dale Sherman



I learned to read from comic books in the late '50s and got hooked on rock and roll by The Beatles' first appearance on *Ed Sullivan*. I first heard KISS doing "Nothin' to Lose" on my dad's AM car radio. The fats, basic rock and roll with high harmonies, reminded me of the early Beatles. Since it was a dull music period, I got KISS's first album and couldn't believe the cover. I wanted to combine rock and roll with the comics I wrote and drew, and KISS was obviously combing comic-book imagery with their rock and roll.

I saw KISS on their first show at the Agora club in Columbus, Ohio, for one dollar in October of 1974. It was a great show, just incredible. Ace's guitar sound was like a jolt of electricity up the spine, and Peter had that same kind of big band-influenced style as Charlie Watts of The Rolling Stones. KISS made other bands seem dull as dirt. I saw every tour from the first to the farewell tour



except for Crazy Nights, sometimes two or three shows per tour.

I worked for comic fanzines from 1973 on and got into KISS fanzines into the early '80s. Some were The Oath, KISS Forum, Photogenic, Hot Shadows, KISS 'N Time News, Hard Rock Report and KISS Hell. I did a full KISS comic book for the British KISS Crazy fan club. It teamed KISS with The Beatles as superheroes and gave Bruce Kulick his own makeup and costume.

After seeing the KISS fanzine The Oath, my friends Dale Sherman, Carlyn Nugent and I thought they could be done better, so we did it ourselves. In the mid '80s, we produced two 100page fanzines called Strange Ways; one in '85 and the next in '86. The first issue covered KISS history, and we had all sorts of features, quotes and concert and album reviews, plus it was built around a novel that Dale Sherman wrote called A World Without Heroes. Strange Ways #2 was all about the Animalize album, tour and merchandise. I was shocked when I saw that a couple of professional rock magazines and fanzines swiped things from those issues. I still hear from fans about Strange Ways. It generated letters from fans in fourteen different countries. Gene Simmons was once quoted in an interview in an Italian fanzine saying Strange Ways was the best KISS fanzine he'd ever seen. That thrilled all of us. Dale Sherman went on to write many rock and roll books, and I'm still doing comics.

KISS fandom was great. For ten years I went to KISS conventions in New York, Chicago, Cleveland and Atlanta. I developed friendships with many fans I wouldn't have met otherwise. I owe a lot of fun, entertainment and friendships to KISS over the last 35 years. It's been a blast, and I thank everyone involved.

-Larry Blake

























I'm the founder of the KISS Underground fan club, the longest running U.S. KISS fan club in existence. I started the Underground as a young teenager in 1987, with the pure mission of, somehow, meeting my childhood idols. Being a fan for as long as I could remember, the inspiration for the KISS Underground started when I tracked down the number for the KISS offices in New York City and called them, boldly asking point blank, "What do I need to do to speak to a member from KISS?" The receptionist on the other line told me, "KISS only talks to magazines." So then it was clear; I needed to start my own magazine. Not any magazine, but an ALL KISS magazine. So in an infant stage, the KISS Underground was born, initially entitled the KISS Mini-Mag.

I had no clue what went into making a magazine, or really where to begin. So I contacted two of the major KISS fan clubs at the time, the KISS Force and the KISS Alliance. The Allin brothers (Chris & Andrew from KISS Alliance) and David Snowden and Keith Leroux (from the KISS Force, Keith now operates the band's official site, KISSONLINE) were pivotal in helping me get the Underground (the then Mini-Mag) started. It was actually the Allin brothers who suggested I change the name to the KISS Underground, which was apparently a short-lived fan club in the '70s. They instructed me in how to work with printing shops and how to physically construct the skeleton of a newsletter. In September of 1987 (coinciding with the band's release of their Crazy Nights album), the first issue of the KISS Underground hit the streets.

From 1987-2002, I published 40 issues of the KISS Underground to hundreds of KISS fans all over the world. The format changed throughout the years, as I went from a 4-page newsletter to a 30-40 page full blown "fanzine." I experimented with a "flip-book" format (where there was only print on one side of each paper) for some time, as I always hated having to turn pages in school, and I figured if a reader wanted to rip out a page for a photo or something, they wouldn't have to worry about losing what was on the other side. Through trial and error, the KISS Underground fanzine became a nice-looking product, as I also incorporated full-color covers (which were really expensive at the time), having been previously printed only in black and white (like the interior of the 'zine). While I was aware of the fact that there were better and more professional-looking fanzines out there, the one thing that no other fanzine could compete with the Underground on was the fact that we had exclusive interviews with the (past and present) band members in every issue.

The first member of KISS I interviewed was Eric Carr. Eric Carr was my favorite member of the band for many years, and through the KISS Underground, I had the opportunity to interview Eric many times and established a solid fan/friend relationship with him. Eric granted me one of the few interviews he did after his open-heart surgery in 1991. After Eric's death, his family personally asked me to start a petition for KISS to perform a benefit concert in Eric's memory, as they recognized the relationship I had had with Eric.

I had the honor to conduct interviews with every member of KISS, either in person, on the telephone or through a Q&A I also conducted interviews with many "KISS-related" celebrities, such as Sean Delaney, Bob Kulick, Chris Lendt, the Demon (KISS

Dale Torborg) and KISS's wrestler keyboard players Gary Corbett and Derek Sherinian. In less than one year from the inception of the KISS Underground, my dream became a reality. In December of 1987, I met the four members of KISS (Gene, Paul, Bruce and Eric Carr) backstage in Toronto. It was an amazing experience, and I was blown away by how personable they were with their fans. On top of it, they all knew about the KISS Underground, which really blew my mind.

From that point on, I had the pleasure of meeting the entire extended KISS family many times over and have built friendships with several members of the band. The KISS Organization has become quite accustomed to me and the Underground, as I've been asked to assist the band with many promotions, including organizing a KISS wedding for a television show and providing extras for the Detroit Rock City movie. The KISS Underground was also involved in bringing the first KISS Expo to Buffalo, New York, in 1995 and negotiated the deal to have Eric Singer make his very first KISS Expo appearance (in Buffalo) the following year. In return, KISS has acknowledged my efforts and thanked the KISS Underground on the Hot in the Shade album and in the KISSTORY book. They have given me free tickets and backstage passes for just about every tour and treated me to a free Platinumexperience and pre-concert dinner with the band in 2004. In addition to meeting the guys in the band, I've had the pleasure to meet many of the behind-the-scenes people in the organization, like Bill Aucoin and Doc McGhee. I also created a longterm friendship with KISS Psycho Circus artist, Kevin Conrad. I commissioned Kevin to pencil a cover for an issue of the KISS Underground, and Kevin also included "hidden" KISS Underground images in the comic book.

In 2002, I published my last issue of the fanzine. Although my exclusive interviews remained the niche for the Underground, the main purpose the fanzine was created for (aside from my personal goals) was to bring the up-tothe-minute news to the KISS fans around the world. With the Internet emerging as such a strong force and providing immediate access to KISS news with a click of a button, I could no longer



## 88-

# Kiss fanzine explosion

**GENE SIMMONS**: The KISS fanzine culture blossomed in the late '80s. The big wave of fanzines had to do with a generation of KISS fans getting to the age where they had the time, money and dedication to do it properly. When KISS started, we were called cannibals, Nazis and sadomasochists, and our audience was older. After *Destroyer*, we had a much wider demographic that was attracted to the toys, games and our comic book look. All of a sudden, we had three-year-olds who were KISS fans because the visuals were so strong. If you were an eightyear-old fan in 1976, in 1986 you were eighteen. You had the wherewithal to express your passion, and some did it by publishing their own KISS fanzines. No band has as many fanzines as KISS. The magic of KISS is about more than music, more than a loud rock band playing guitars and blowing things up. One explanation as to why there are so many KISS fanzines is the power of our personas. When I read the *Fantastic Four*, I would argue with other comic books fans about which one was the coolest, and somehow you connect with one character and not the other. It is ultimately about personas. As KISS began to be more than a band putting out comic books, toys and action figures, the superhero side began to take hold. I pushed the comic book aspect of the band. It all goes back to a twelve-year-old kid. We were doing a record with Bob Ezrin, and we couldn't figure out what to call the album. Literally, this twelve-year-old kid walked into our business manager's office and said, "Why don't you call it *Destroyer?*" Once we heard that title, we decided to have a burned city in the background with the band in the foreground posed like superheroes. KISS's story is like Greek mythology, where you create a world where there are gods with their own special powers as a backdrop, and in this world there sometimes are rivalries, and they fight each other.



# KISS ROCKS (USA) 1984-1991

I'm a 35-year-old KISS fanatic and collector from the New York City area whose earliest memories include lip-synching "I Want You" at most family functions at the age of four and bringing my official KISS lunchbox to school every day in 1978. My older brother was a member of the KISS Army, and thus was my initial exposure to the greatest rock band of all time. In fact, he actually taped KISS pictures to my baby crib, which is why I can say I literally was a fan from birth!

By 5th grade, all of my friends and even my teachers were well aware of my KISS obsession. It was all I could talk about or think about. I even wrote a term paper based on my semi-religious experience of finally seeing KISS in concert for the first time (Lick It Up tour, 3/9/84, at Radio City Music Hall, NYC). But I wanted to do something more creative than just scribble KISS logos on every schoolbook I had; so I channeled my passion for the band with an entrepreneurial spirit and out came the KISS ROCKS Fan Club, with its monthly publication KISS ROCKS. In late 1984, this 8-page, black-and-white newsletter debuted as one of the earlier KISS fanzines in an underground press that would soon expand tremendously. After emptying my piggybank to pay \$24 for a classified ad in the back of Circus magazine (with Paul on the cover coincidentally), letters from fans everywhere started pouring in, so much so that my mail carrier practically forced me to get a P.O. Box because of the sheer volume - something my parents definitely agreed with when they noticed more than a handful of letters had return addresses from state correctional facilities.

To my utter thrill, within a few years, KISS ROCKS's circulation grew to include members in over 25 countries on six continents and all 50 states. It was so great to get such positive response from other fans/subscribers, who often contributed concert reviews, photos,

artwork and much more to give the fanzine the "homegrown" quality that helped make it special. KISS ROCKS was also sold in a few used record shops in Greenwich Village and then featured on a local cable TV show, which then somehow led to the Westchester

County Chamber of Commerce honoring me as "Young Entrepreneur of the Year" in 1986. Not bad for a 10-year-old kid with a second-hand typewriter and no business plan whatsoever!

But the most meaningful support and encouragement actually came from the band members themselves; over the years I've had the distinct pleasure and honor of conducting KISS ROCKS phone interviews with Gene Simmons, Eric Carr, Vinnie Vincent and Bruce Kulick, as well as having met all members of KISS past and present, who were always happy to be handed a brand-new issue of the newsletter or pose in a photo while holding it. I was also extremely proud to see KISS ROCKS listed in the thank you section of the Hot in the Shade liner notes, where many KISS fanzines were thanked for their hard work. How very cool of our heroes to give us all a genuine shoutout like that.

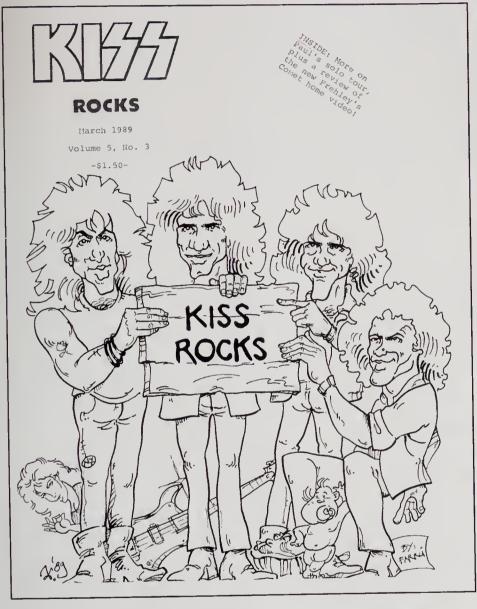
Although the KISS **ROCKS** newsletter stopped publishing in 1991 when I started college, my seven years of publishing were responsible for many of the good friends I've made along the way, with whom I still communicate and buy/sell/trade merchandise, primarily through my KISS merchandise website www.kissrocks.net, as well as at countless KISS Expos nationwide since the mid-90s. Over the years I have amassed a very sizeable collection of vintage KISS memorabilia, yet one of my coolest finds was actually when I saw an old copy or two of KISS ROCKS listed for sale on eBay (and with even a few bidders!). Only then did I realize I'd kind of come full circle.



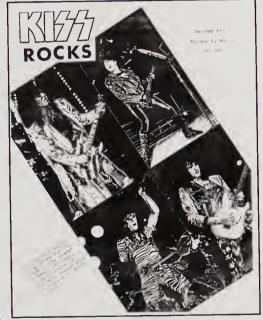
I'd like to thank all of the band members for always being so loyal to their fans, and for giving us the music, the show and so much more that would make people like me passionate enough to want to start a newsletter in the first place and shout it to the world.

I'm thrilled to have been part of this grassroots fanzine culture and community that clearly too has its own little place in KISSTORY.

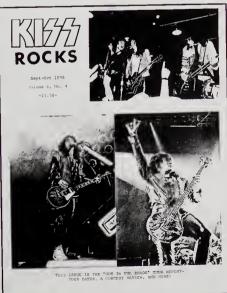
-Jon Rubin

























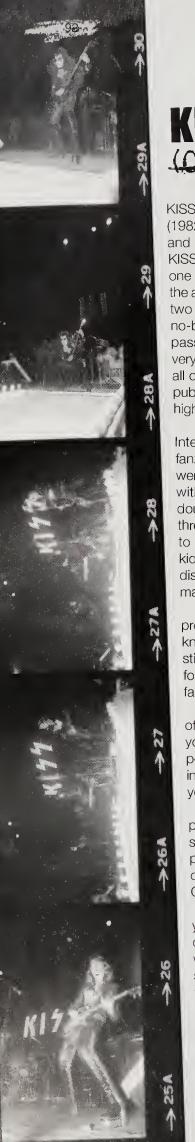






Photos courtesy of Gene Simmons







# **KISS Thunder** (Canada) 1988-1992

My name is Tryg Smith, and I have been a KISS fan since I was around eight or nine years old (1982-83). I have also always had an interest in media and print publishing, and as a teenager in the '80s, KISS was the center of my rock and roll universe. No one could touch them as far as I was concerned. At the age of fourteen, in 1988, I decided to combine my two biggest interests: journalism and KISS, It was a no-brainer. I was this young kid who was always passionate about his interests and took everything very seriously. I didn't do anything half-assed; it was all or nothing with me. I decided that I was going to publish a fan magazine for KISS, and, come hell or high water, I made it happen.

This was before the age of laser printers, Internet and 1-cent photocopies. To produce a fanzine in 1988 you used a typewriter...and if you were really lucky you might have a Commodore 64 with a dot matrix printer that did "high-quality" double-pass printing. If you had more than two or three fonts on your computer...you were a god. So to publish a fanzine in 1988, when you were still a kid in high school with no job and almost no disposable income...this was no small feat. But I made it happen.

I didn't know the technical means to produce mock-ups and paste-up boards...but you know what? I figured it out. All I needed was a glue stick, exacto knife, a typewriter, a pile of 'letraset' font sheets and a burning desire to publish a fanzine featuring my favorite band, KISS!

This is probably a common story for most of the fanzine publishers of that time. We were all young...a lot of us were friends (via international post). Remember, this was before e-mails and instant Internet access to any piece of information you could imagine.

We were a bunch of kids collectively publishing fanzines around the world and somehow doing it without anything more than postage stamps and photocopiers and the occasional long-distance phone call to KISS Central...thanks Gilda (Caserta).

KISS Thunder lasted for three of four years (1988-1992), and I published about a dozen issues. I had subscribers all over the world, and I regularly corresponded, and in some cases, partied with numerous other Kiss fanzine editors. You can see from the layout of KISS Thunder, that I was an impressionable

teenager and very influenced by the look of Firehouse Magazine...Ronn (Roxburgh) was a very cool dude as far as I was concerned at fourteen years of age.

Our claim to fame: Kiss Thunder received a special thanks in the liner notes of Hot in the Shade in 1990, which was a dream come true for a sixteen-year-old KISS freak. By the year 1990, KISS had acknowledged and continually supported KISS Thunder, I always received VIP treatment from the band and spent many nights backstage during their meet and greets. It was something real special for me as a young kid. I remember Eric Carr was especially gracious to his young fans. He seemed genuinely humbled to be a member of KISS. Out of all the members of KISS I had the pleasure of meeting, I found Eric to be the most personable and genuine. He was a real character, and I'll never forget the lengthy telephone conversation I had with him in 1989, only a short time before he left us. He knew I was young and somewhat intimidated to be speaking with him on the phone, but he was gracious and gave me an incredible interview with tons of great jokes and material for my fanzine.

It was a great time in my life and something real special for a sixteen-year-old KISS freak to experience. I remember that time fondly.

### Fast forward to 2009 (Epilogue):

I am still a rock and roll freak (and a closet KISS fan...I have all the toys, but they're in boxes now).

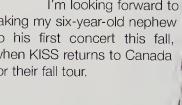
I now write and perform in my own original band called Electric Magma. Our fifth and latest CD release entitled Mudshovel actually features a stoner-rock version of "She."

I have been a professional graphic designer since 1994 and do lots of work with rock and roll bands, designing ad mats, concert posters, advertisements, CD covers, etc.

I'm a proud husband and father to a lovely sixteen-month-old son who wore his first

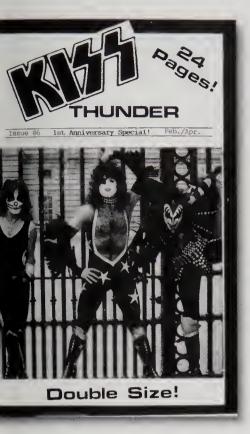
KISS T-shirt when he was six months old (he will rock and roll all night just like his daddy, and he will know the KISS catalogue before he can speak).

I'm looking forward to taking my six-year-old nephew to his first concert this fall. when KISS returns to Canada for their fall tour.



New Year's Eve (1973-1974) at Academy of Music, New York City

Photos by Chuck Pulin



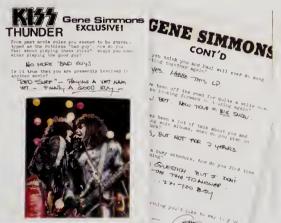


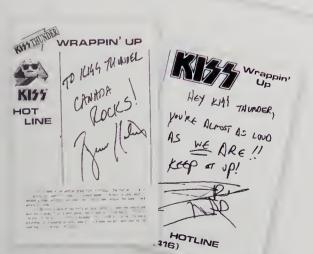


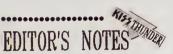
KISS THUNDER FANZINE: Back in the days of hand-written Q&A's that were delivered via the post office and returned with hand-written answers by the band members.

KISS THUNDER FANZINE ORIGINAL PASTE-UPS: I just dug up all the original paste-ups for Kiss Thunder Fanzine. The scans you are looking at are all taken from original paste-up boards that were used to photocopy to create the black and white pages of the fanzine. These boards are almost 20 years old now and you can see the yellowing in certain areas. Kinda coo!!













# The KISS Revolution



The official KISS Army disbanded in 1980 here in the States. I felt a void with other fans in hearing about KISS news. Their popularity had decreased quite a bit, but I still loved the band. I always thought the addition of Eric Carr was great, and just the kick in the ass the band needed. I had a subscription to a KISS fanzine out of Canada and remember thinking I could do that. Just as *Creatures of the Night* was coming out, I decided I wanted to get involved in some fashion, so I started a KISS fanzine entitled, the *KISS Revolution*.

I had just graduated from high school, was going to college and had no money. My dad was one of my biggest supporters. He used to take the early copies of the newsletter to work and photocopy them for me.

Subscription was initially \$5 for the year—that cost was to cover envelopes and postage. Back in March 1984, I received a check from Howard Marks for their subscription. Imagine how I felt after being a member of the KISS Army from 1977 until 1980, and then having the band subscribe to a newsletter I started for them.

In 1984, I met a guy out of Worcester, Massachusetts, named Keith Leroux (KISS fans know him as the webmaster of KISSonline.com and PaulStanley.com). Keith and I decided to take our love of KISS and together form the ultimate KISS fan club. We called the fan club the KISS Force, which featured the newsletter, the KISS Revolution. We put together a fan club package that consisted of color and black and white photos, biographies, membership card and charter. We took our love for the band to the extreme, advertising in magazines like Circus, Faces and Hit Parader.

Keith and I went to many shows together and got to meet the band on several occasions. We were the first to have each member of the band—past and present at that time—contribute to our newsletters with letters and interviews with Eric, Bruce, Mark St. John, Ace, Peter and Vinnie Vincent.

Keith and I were two guys who shared a vision that nothing would stop us from delivering the biggest and best fan club and newsletter for KISS fans. I remember the first time I saw Ace perform live - this was before he officially took off his makeup. He did seven gigs at select cities on the East Coast. This was before the first album was released—the original Frehley's Comet that consisted of Richie Scarlett (guitar), John Regan (bass), Arthur Stead (keyboards), and Anton Fig. (drums). After the show, I went backstage and walked up to George Sewitt (he was Ace's manager). I'll never forget the first words he said to me: "Who are you and what the fuck are you doing here?" I said, "I'm David Snowden. I've left you several messages, and I want to interview Ace." He told me I had a lot of balls and asked the guys in the band to watch me and not let me go anywhere. About ten minutes later George came out of a room and asked me to follow him. He took me into a room with Ace sitting in a corner by himself. He introduced me to Ace and told him that I wanted to do an interview with him—not that day because I was there to meet him and get an autograph. That was the attitude and drive that Keith

and I had. We weren't shy about what we wanted to deliver to the fans.

A few weeks later George and I spoke, and I ended up doing an interview with Ace while he was at the Power Station in NYC, recording the demos for his first record. He had just finished recording a scratch vocal for "Into the Night." Later on, George invited Keith and me to the Hard Rock Café in NYC to have lunch with Ace while he donated one of his smoking guitars to the Hard Rock. It was a great day; we actually met Billy Joel on our way into the restaurant.

Eric Carr was one of the nicest people anyone could ever meet. He was so kind and always went out of his way to hang out with us, write letters for the newsletters (which always included the word "Fuck") and make sure we were always taken care of. I couldn't wait to get home from college each day to check the mail to see what new things may have arrived in the mail from fans or even the band. Two of the best pieces of mail I received were from two other fans who had received letters from Eric Carr saying that he knew Keith and me and that we were great guys.

Some other great memories were coming home and checking my answering machine and having Vinnie Vincent sing "Happy Birthday" on it to me. I used to have all the guys record messages for my answering machines—

my favorite was from Ace. He said, "Hi, this is



Ace Frehley" and started laughing, then said "call back later" and finished it with a laugh and "you got it!" The best memories were seeing the shows—even without the makeup, it was still the greatest rock show, hanging out with the guys backstage, in the hotel bars and hotel rooms with the guys.

Through the years I've done several different things involving the band: the KISS Revolution newsletter, The KISS Force Fan Club, official fan clubs for Vinnie Vincent, Ace Frehley and Peter Criss, plus selling official KISS merchandise, and I was very instrumental in helping Lydia Criss publish her book, Sealed with a KISS. It's been 26 years now since I first decided I wanted to be involved, and I can say it has changed my life—and for the better.

Starting out with the newsletter, I did all the layout by hand—this was way before computers, and they were done on a typewriter and then pasted up by hand. Having started here, it gave me an understanding of the printing business and graphic design. Here we are 26 years later, and I'm a professional "visual information specialist." I work as



a graphic designer/programmer/visual specialist for the government now, plus I still maintain a side job of marketing and design for several entertainers as well as TV shows and movies. You can't imagine the feeling I get when I walk into a store and see my designs on T-shirts, blankets, pillows, mugs and other items.

My life would have never taken this course had it not been for KISS. I took a love of music and a band and made a career out of it. I'm still amazed after all these years when I meet people and they ask if I'm "the KISS guy." How people remember me after all these years just amazes me. A lo of people tell me they still have the newsletters I produced and the handwritten letters I sent them and photos of me with them from the shows and my travels over the years. People ask me to sign some of the old newsletters, catalogs and Lydia's book for them. It all seems a little odd to me, but I also understand it. I'm a fan, and I know what it's like to meet someone involved with an artist you love.

Other bands can say their fans are the best, and I've done enough official fan clubs for some major artists, and I know from experience that no band has fans that can touch KISS fans. They have a love for the band that is unparalleled.

-David Snowden

# The band's personal connection with fanzines

**GENE SIMMONS:** When I put out my own fanzines, I wrote to Stan Lee of Marvel Comics, and he sent me back a postcard which said, "You are destined for greatness." That made a big impression on me and was very inspirational. So later when the world of KISS fanzines started, I remembered that and made sure I connected with them on a personal level. I wanted to give back. I'd do interviews with the fanzines, fill out questionnaires, contribute drawings and write handwritten messages.

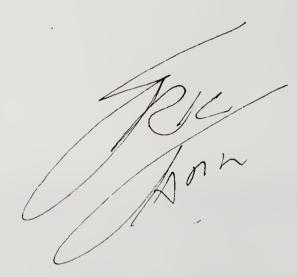
**PAUL STANLEY:** It was done out of appreciation and as a way of acknowledging some of the editors' effort and dedication. It had a tendency to backfire too. Unfortunately, there are some people who ultimately feel like they're more than what they started out to be. I don't want to say familiarity breeds contempt, but in a way it does. The idea that you have a direct line to the band makes some people feel like they are entitled or owed something. And that's where, unfortunately, the passion becomes poison. But in the best sense for our fans, KISS is something to believe in, something to hold onto, something to identify with, and something to champion, so we wanted to give back and take the time to personally get involved on some level with the fanzines.



DEAR DAVE,

EVERYONE IN THE BAND SAW THE INTERVIEW AND SAID IT WAS GREAT!

TO BE GLAD TO DO ANOTHER ONE ANYTIME AT ALL. GET IN TOUCH WITH THE OFFICE. THANKS HEAIN, IT WAS GREAT.



I FORGOT ABOUT RADIO 1990. WASN'T IT COOL?

I HAD A LOT OF FLW DOING IT. MOST OF THE REALLY

FLWNY STUFF COULDN'T BE SHOWN! I WANT TO BO ANOTHER

VERY SOON. WRITE IN TO MADIO 1990 AND TELL THEM

YOU WANT YOUR ECTV!!

THE KISS COMPANY, 655 MADISON AVENUE, NEW YORK, NEW YORK 10021



























































































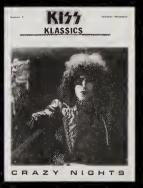








































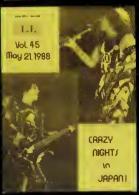


















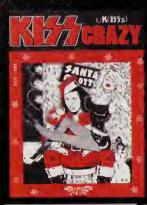




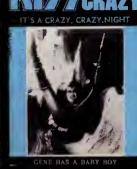




























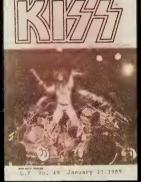




























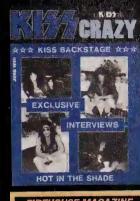














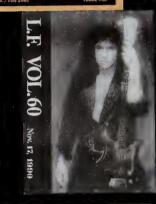






































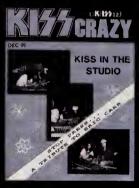


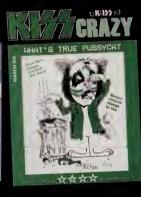


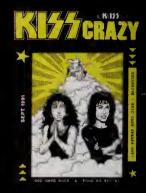








































































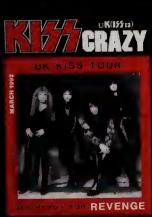








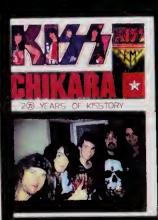








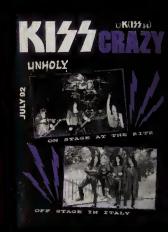


































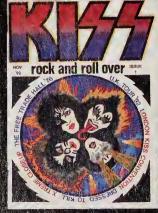












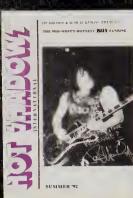










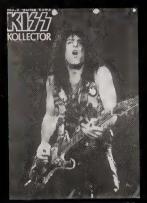












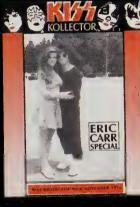












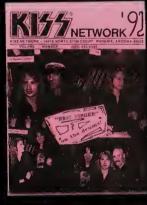




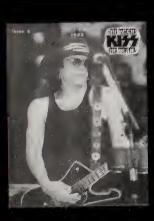








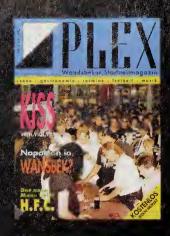






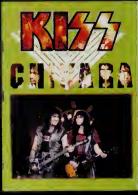














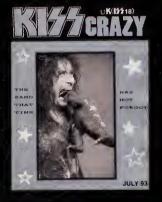


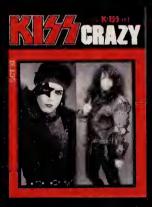




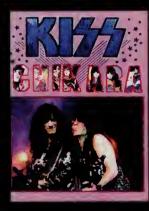








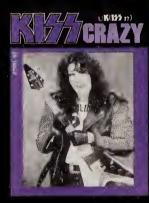










































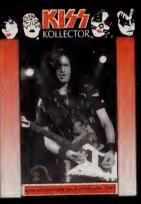












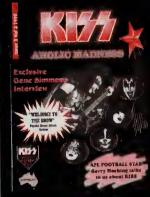




































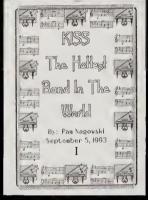


























ISSUE #4

SUMMER 1993













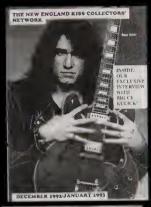




















































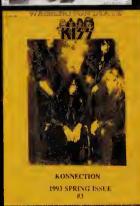
















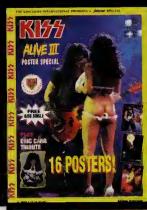


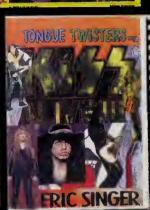






















1973-1993

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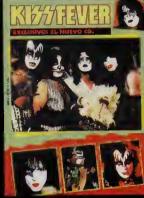






























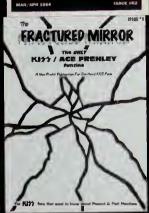












































































































































































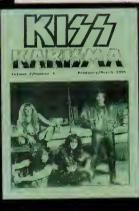














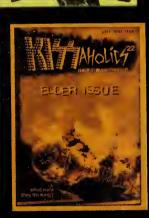






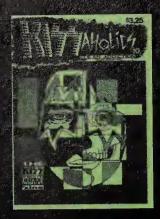




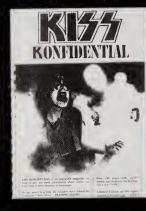


















































































































































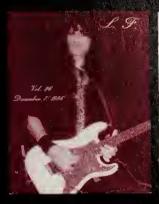














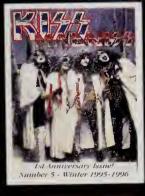


































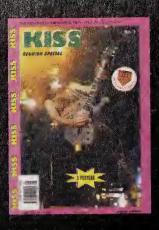












































































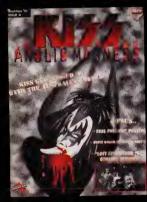
































































































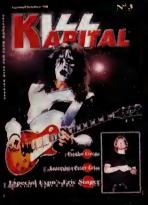










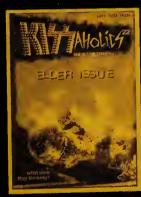
























































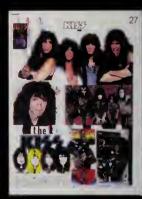






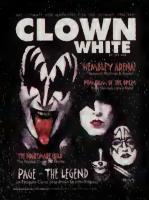


























































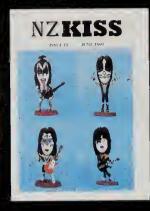










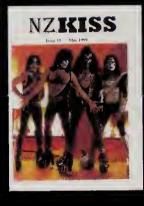






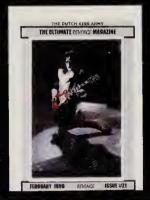


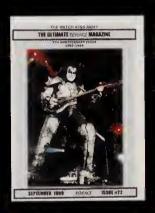


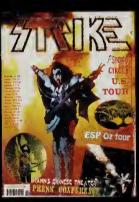














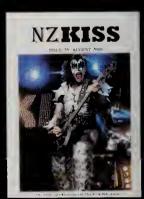




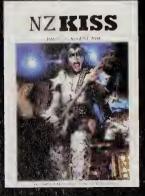




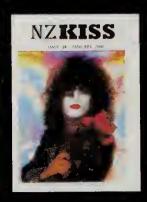


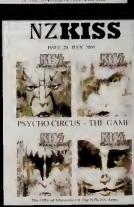


































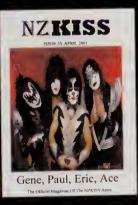




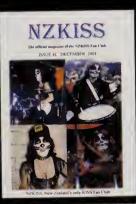






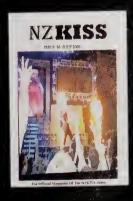




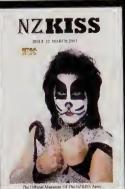




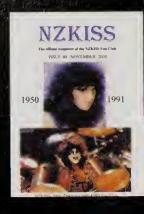


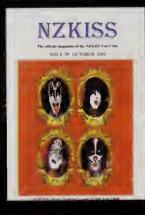






















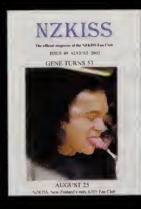












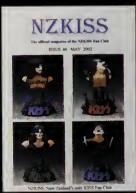






















































































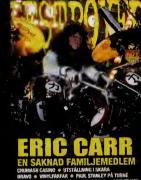
































































































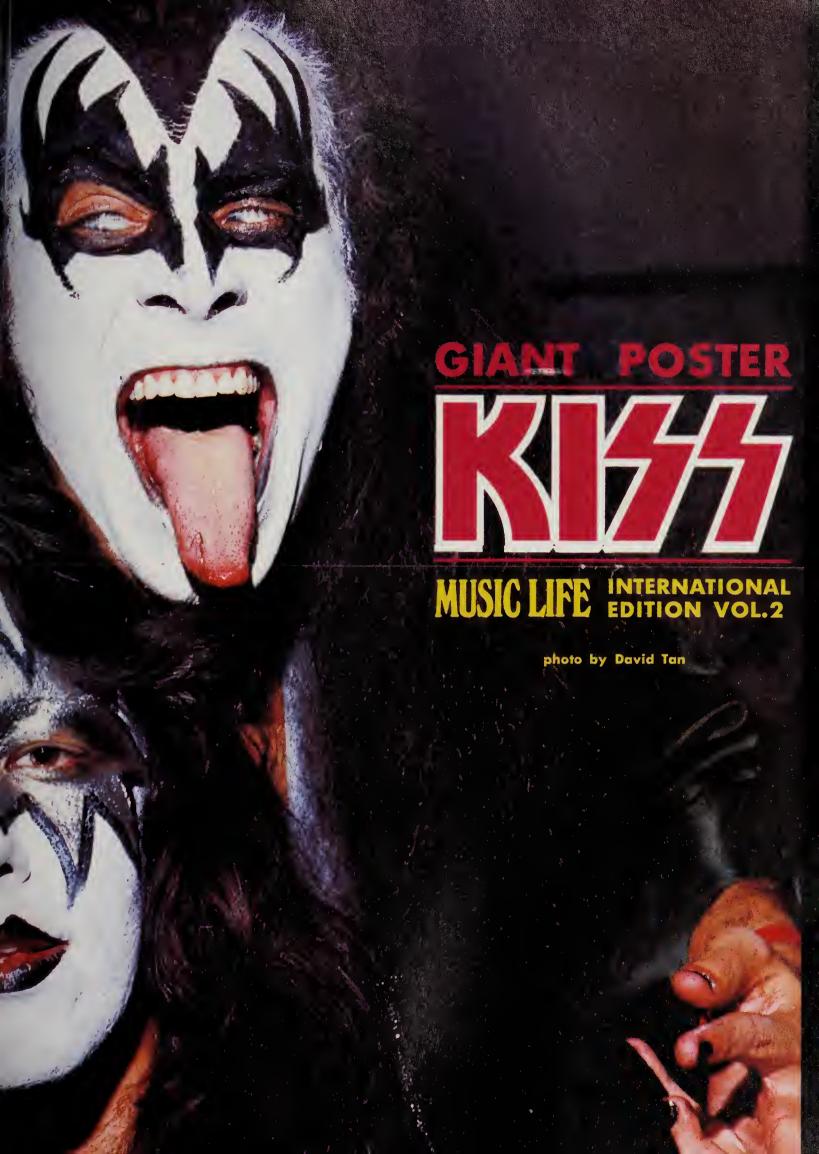
























Photos courtesy of Gene Simmons





The KISS Emergency Task Force and its fanzine *The KISS Files*, were launched in 1983—coinciding with the release of *Lick It Up*, and the removal of the band's trademark makeup. The final issue hit the streets in September 1996, when the original band reunited, ending what the PolyGram Records publicity department called a "strong run" as Canada's largest, most important and professional KISS fan club and fanzine during the non-makeup years.

Over those thirteen incredible. KISSable years, the Task Force/KISS Files interviewed each member of the band, from every era with Peter Criss being the one Force/KISS Files built a strong bond with Eric Carr, who through multiple interviews and encounters, provided great stories and even personal items for contest giveaways. I still treasure a glove I was given that was worn by Eric while recording 1987's Crazy Nights album. Gene Simmons was also very supportive of the Task Force, providing interviews and plenty of letters. Gene obtained most, if not all, of the Canadian Press and newspaper coverage from me for the first KISStory book.

Reaching out to fans from coast to coast, myself and the Task Force/KISS Files were featured in many newspapers across Canada, showcased on several radio stations in North America, and covered on the Canadian Television networks MuchMusic, CTV and YTV. There was also an unforgettable private interview with me and Vinnie Vincent on the MuchMusic set, which was videotaped for future broadcast.

In 1988, myself and fellow KISS fan Greg Ortbach created Canada's first KISS Convention in London, Ontario, in 1988, drawing thousands of fans from around North America. It received tremendous media coverage from around the country and made the front page of the London Free Press Entertainment Section. The Task Force/KISS Files were also key in the creation of the KISS Tours magazine. Published in 1988, I was contacted by Rock Scene magazine and KISS producer Kenny Kerner (the man behind the albums KISS and Hotter Than Hell) to create the content for the magazine. I was also asked to write a KISS concert review, which played another important part of the book KISStory.

My Crazy Nights concert review, featured in The KISS Tours magazine, makes a unique reference to meeting Eric Carr out in the streets in the dead of Canada's winter. Eric invited me and my girlfriend to stay warm in the hotel with him. This story is recalled in the comic book section of the KISStory book where the band remembers Eric's kindness and love of life.

The KISS Files and its accompanying fan club built the foundation of a strong career for myself in media and communications in Canada. Today I'm currently working in the communications field in Vancouver, British Columbia, and I'm the producer and host of a hard rock radio program broadcast on several radio stations across Canada.

- Dan Savole



# The KISS Assault Force

After becoming a full-fledged KISS addict during the Asylum era I went on a mission to meet my heroes. I discovered a great KISS fanzine called KISS Rocks, which quickly became my inspiration to start my own fanzine. At the time I was in junior high, and KISS seemed larger than life, so it was my goal to meet them in person.

Though originally called KISS Allegiance, my fanzine name quickly was changed to The Kiss Assault Force (as in an Army assaulting you). This was way before the days of Photoshop and desktop publishing. I had a beat-up typewriter and would photocopy my issues one by one. Many hours were spent typing, going to printers for photo halftones and making the best of my abilities to produce something great.

Through many personal struggles I managed to make my dream a reality. On May 8th, 1990, I met Gene Simmons, Paul Stanley, Bruce Kulick and Eric Carr for the first time. Eric was especially gracious, and his death was very, very hard. The Hot in the Shade era was an amazing time to be a KISS fan, especially with "Forever" exploding.

After my mother's death and the passing of Eric Carr, I was without inspiration to maintain the fanzine. I was unhappy with Gene and Paul for the way they handled the passing of Eric Carr. At the same time I didn't realize the position they must have been in. My love for KISS never died, and I am a lifelong fan. I have the Chikara symbol tattooed on my arm as a tribute to Eric and the greatest band America has ever produced. I take pride that I was a part of something great, if even on the smallest of levels. To me their music is the soundtrack to my life, and I'd have it no other way.

Through this experience I made an amazing and dear friend, Gilda Caserta (who ran the KISS Company sanctioned KISS Central). I am now a guitarist and an ASCAP songwriter because of KISS. It was my experience with the fanzine that fuels me to push myself to fulfill my dreams at any cost. I will forever be a KISS fan. KISS isn't a novelty or just a band to me, they are a part of me, and I take great pride in my love for the guys (all of the members past and present). I learned a great deal because of my fanzine. Most importantly...if you really want something you can make it a reality. Dreams do come true!

-Rob Benjamin









Photos from Gene Simmons Collection





# Dark Light Magazine (Canada) 1988-1992 KISS Exciter (Canada) 1989-1995



I became a KISS fan at age eight in 1979, after being mesmerized by the posters and the KISS Alive! album at a neighbor's place. The band was so visual I was hooked at first sight and started collecting everything I could get my hands on shortly thereafter.

I saw my first concert in Toronto at

Maple Leaf Gardens on the Asylum tour, and I was lucky to get backstage on their return visit to Toronto for the Crazy Nights Tour. The following year, I was fortunate enough to meet up with Gene Simmons while he was in Toronto promoting House of Lords—the first act signed to Simmons Records. It was that same year I decided to create Dark Light magazine—a quarterly KISS fanzine that would combine news, exclusive features, and a tip of the hat to the '70s era. At that time KISS info was scarce, and I was sure there were other fans that were hungry for info on the band.

Putting together a quarterly fanzine was a labour of love—especially without the aid of modern- day computers; however, it taught me a lot about graphic design and the printing industry. One day while checking the PO Box, I was thrilled to receive a personal letter from Gene Simmons on official KISS letterhead that stated, "well written—you make us proud."

From day one I received great feedback on the 'zine; however, three months between issues seemed like a long time—especially for info-starved KISS fans, so I decided to launch

KISS Exciter—the world's first (and only) monthly KISS newsletter. The band was very hands-on with the fanzine culture at the time, and we were fortunate to get regular input from band members through questionnaires. We even conducted several exclusive telephone interviews with Eric Carr, Gene Simmons, Bruce Kulick, Eric Singer, Peter Criss, and Bob Ezrin.

As the fan club gained momentum through memberships and grassroots marketing (handing out flyers at concerts and record shows), I decided to supplement it with a free, 24-hour, KISS-information telephone hotline that would feature the latest news, and often personal messages from band members. I was 17

years old at the time, and that telephone and cassette tape answering machine would ring off the hook at all hours!

Montreal-based Patrick DeMontigny joined the team in 1992, and we had KISS tour coverage all sealed up from Detroit to Montreal—in addition to the exclusive Hot in the Shade Tour coverage in California.

In April of 1992, I was invited down to the PolyGram Records office in Toronto to preview the *Revenge* album, and I pitched them the idea of KISS DAY to coincide with the band's upcoming club tour appearance at the Phoenix Concert Theatre. A *Revenge* listening party was also held the same day at a nearby club, and T-shirts were given away with "I heard it first" —a slogan I came up with, printed on the back. I was also presented with a *Revenge* denim jacket for my efforts by PolyGram.

The KISS Exciter team worked hard to promote KISS in Canada and also put together fan events such as listing parties, and KISSTERIA—the Canada KISS Convention held in London, Ontario, in 1990, 1991, 1992, 1993, and 1994 as well as two in Montreal in the 1990s. I was thrilled in 1993, when all Canadian copies of the KISS Alive III CD had the KISS Exciter hotline printed on the CD case, and I received the ultimate honour when I was presented with a gold album award for KISS Alive III—which today proudly hangs in my office.

-Greg J. Ortbach























COOS





# ZKISS Army New Zealand) 1998-200

I'm the president of the NZKISS Fan Club, which I started in 1997 after KISS played in Auckland on the Reunion Tour. After that concert, I just wanted more of KISS and wanted to be in contact with other fans from New Zealand, and twelve years later we are still going strong.

I first got into KISS back in 1979 while on a school camp. On the last night at camp we all had to put on a bit of a show, and four of the guys found some wigs and did a lip-sync performance of "I Was Made for Lovin' You." I didn't know about KISS at that time, but I enjoyed the song and the performance. But it wasn't until a couple of months later, when I saw KISS on the music TV show, *Ready to Roll*, doing the same song, and it just blew me away, and from that day forth I have been a huge KISS fan.

I started the NZKISS ARMY fanzine in August 1998, and it ran for just over five years. Unfortunately I had to stop publishing it because of a job change, and I didn't have the time to put into doing the mag properly. With some awesome help from my wife, we put out a magazine every month and finished in Dec 2003 with issue #65. It was a blast putting out a fanzine, and I had subscribers from not only New Zealand but also Australia and a couple from the USA and Europe.

It was a basic magazine that I did from home on my computer, and at the time many of the people who subscribed didn't have computers, so they loved getting their monthly KISS news updates.

Being a KISS fan is awesome and seeing KISS live in Auckland in 1980 for the first time was just fantastic! But the best moment for me was when KISS came back to New Zealand to play at the Rock2Wtgn festival in 2008. My good mate Krys and I got to meet KISS and had our photo taken with them. It was an awesome feeling seeing them walk into a room in full makeup, something I will never forget.

Running the NZKISS Fan Club has been great, and I look forward to doing it for many years to come, and I would just like to take the opportunity to say a big thanks to all those that support the NZKISS Fan Club.







Anthony McLaren

# KISSaholics (USA) 1992-1999

There have been lots of KISS fan clubs and 'zines over the' ears' but what made KISSaholics unique was its focus on KISS collecting. I started this 'zine with my friend Kevin Percha, who stayed until Issue #4. We recognized the need for a 'zine like KISSaholics. Although we carried all of the latest news, we stood out from the pack because we offered information that you really couldn't get other places. For the first several years the Internet was still on the way, and this type of info could only be gotten from personal experience or talking to old-time collectors. Eventually KISS collector guides were published, and I helped work on a few including KISSTORY II, which contains many articles written by me hall were borrowed directly from the pages of KISSaholics.

We were so unique that, in fact, I once found an unauthorized, booker copy of KISSaholics #16 at a record show, so if the bubble gers not could then perhaps that is one of the greatest companies.

One of my fondest memories was back in 1998 when I got show a parate personal phone calls from Gene Simmons asking me if

items from my pre-eBay auction of collectibles. Gene paid me for the items (approx. \$1200) and sent me a personalized RIAL Gold Record award for Psycho Circus. This was more thrilling to me than the several backs are jaunts I made to KISS shows.

hate GSS, but a friend turned me on to KISS Aiv and I was hooked. For me, KISS combined the cool things I was into at the time (Okay, still am), which were horror, scincomics and then, rock music. I remember ae ng too old to buy the KISS dolls, colorforms and other toys at the time,



focusing more on tour programs, magazines, T-shirts and posters. Like many other KISS fans of the day, my friends and I put on the makeup. Not only that, but we started a KISS tribute band in 1979! The only difference is that we didn't play our instruments. Yup, we were original "Air Guitar Heroes"! We called ourselves, "KISS II" and we held what we called "KISS Mime Acts" in our neighborhood for the younger kids.

> I started collecting KISS memorabilia in 1990. I continue to attend KISS conventions to sell older stuff. I stopped publishing KISSaholics because I felt that the classic KISS collecting was beginning to wane, and that's what I was into. I have lots of fond memories and good friends until today. Being a KISS fan has been a highlight of my life!

> > -Gary Conn









Review by Gary Conn Jr.

heard of The Elder The Musical, but very lew have actually seen it. The reason is simple; the play was to be performed only impie, the play was to the performed strip for residents of Athens, Wisconsin - that is, until June 6-7, 1997. The play was composed in the Spring of '96 by Douley Niskanen, a memher of "Cruz", a local rock group and Chorr Director for Athens High School. The musical play is based on KISS' "Elder" album and successfully attempts to expand on the story by adding dozens of new characters, as well as some 24 new songs inspired by the original 11 songs from "The Elder".



Eventually, KISS was contacted and gave their blessing to the project requesting video copies of the performances, luitially, the musical played for 4 shows at the Athens High School gymnasium (" that's a big word"-Paul Stanley). The group was contacted by an Alahamai D.J. who suggested the group come to Nashville's Tennessee Performing Art Center for 3 more shows. Plans were made to bring 1/3rd of the buge set and the gast and error, which totals around 71 propile, mostly buth school. which totals around 71 people, mostly high school



The beautiful "Lilith"





CD and cassette recorded at A.H.S.\* studio



I had the opportunity to meet Donley (director/writer) before the show and he introduced me



two of the leads, Josh Zenner (Aerick) to two of the leads. Josh Zenner (Aerick) and Kate Weiler (Gwyn) who were gra-cious enough to give me the background on the group's "Odyssey" "I didn't even know it (alhum) evisted before this", said Josh who plays "Aerick, the boy" named after Tric Carr. "A lot of people didn't understand it, but now it's like, "Oh. Joseph!" and fatte. yeah!", said Kate.

The show was extremely well done by high school standards. The only visual that reminded me of KISS was the outward appearance of the evil Mr. Blackwell, who was dressed in black leather and chains, and his court jester who wore a RISS arches with the property of the pr

chains, and his court jester who wore a KINS-style makeup reinnuscent of the back cover of Hotter Than [14]! The high points of the show to me were the battle scene with Blackwell and all of the occa-sions the cast sang the original KINS tracks. The acting and singing were both great and average. Some of the cast, most notably "Litht", had great singing voices while others seemed to concentrate more. while others seemed to concentrate more on the acting. All in all, I found the production, which lasted over two hours to be very entertaining. Perhaps we'll see more of "The Filder" in the future



### CONVENTION #1 Los Angeles, CA. 6/17/95

by Joe Fortunato (fortuneio@aol.com)

Sure, perhaps I'm giving in to hyperbole when I say that few events in history have been so eagerly anticipated or so monumentally important as the one that took place on June 17, 1995 in Los Angeles, California. Masses of loyal followers descended from all over the country to witness the dawning of what would soon become a traveling entertainment circus, lumbering across the land gathering an army of followers and frightening the unintitated. The army in question is known as the KISS Army. The event was the first Official U.S. KISS Konvention, bonoring the hottest band in the land... KISS!

I attended the Konvention with several fellow KISS fans from the KISSARMY computer mailing list.

We arrived at the Burbank Hilton Convention Center at 160 with 26 at 160 to kind to kind so with the 12-00 moon starting time. At that point, there were about 20 people in line ahead of us, but the length grew considerably shortly thereafter. I was told by our friends in Australia to get there early, and this was very helpful information as it does take time to check trainers and hand out passes at the door. Besides, waiting in line was actually kind of fun, as KISS fars from the area got to meet each other, share stories, and trade collectibles before the doors even opened. I was also lucky enough to pick up several mint condition Marvel KISS come books at a very reasonable price from some enterprising youngsters who were selling them to folks as they waited in line.

The organizers were late in opening the doors, and they didn't start admitting us until about 12-20.

Although the properties a but show it did answer to operatively emoughly. They checked my name off a master list,

1 immediately went

to the dealer tables, to trade I was disap-pointed in the small limiting the goods to thus preventing the sale of bootleg videos and Still, I expected filled with tables of bout 10-15 tables

They included commercial companies and private individuals. Some of the commercial items available included vinyl copies of "Revenge" and "Alive III", insignal artwork, KISS KLASSICS cornic books, Convention souvenirs, and KISS CDs from Tiwer Records that the were to be signed by the band and then sent to your home. The private tables included any number of collectibiles, tour hooks, posters, etc. I finally got into long-awated KiSS lunchlook and a complete set of bubble guin cards. One guy was selling a Priiball Machine, but it was not obscinctly nonecontral the broads.

tables included any number of collectables, tour books, posters, etc. I finally got my long-awarted KISS lunchfor and a complete set of bubble gum eards. One guy was selling a Pinhall Machine, but it was not physically present at his booth.

Another very cool booth featured a computer generated photo shoot that would superimpose your picture "on stage" with KISS, or on the cover of "Kiss My Asi" for a very reasonable \$10. Much like similar boods at malls and fairs that put your head on the hodies of celebrities, this one enabled you to sing or play guitar alongside KISS, or is at the "dunner table" in the praying position with the "KISS family" on "Kiss My Asi". A friend of nume took a picture of himself on stage with the band and planned on using is for Christians eards this year (or hould It say. KISSmas cards):

After I bought my initial round of goods, I took the stiff out to my our. Another advantage to arriving early was getting a good parking spot, as I went out to my car MANY times during the day, to drop off stiff, get cameras, etc. Next I went around to look at the 20 mannequins diessed in original and reconstructed KISS constumes. They were encased in Pleuglas and represented most of the different costumes of the make-up crain and some from beyond. It was interesting to see them up close and realize how abody, some of them really were despite what you see in photographis. Some looked like they could have belonged to ribute bands. I was also a little disappointed that Aci's Physiasy costume, and Grein's Destroyer costome with the scaled make boots were not on display, as they were always my favorites. Scattered among the costumes were various guitars, Peter's druin kit, Eric Car's Itoms, and other items of note, including Peter's make up kit, and Paul's "Firehouses" has I in another room, there were other items from KISS' personal collection, including several walls of magazine covers featuring the band; original stage designs, original lyric sheets, and concert posters. There was also a large array o

spots in front for when the live festivities begain.

At about 3:00, Fire Singer took the stage for his drum clime. It was an intunate affair, as many loiks ever still looking at the desplays, etc. It really amounted to more of a private Q&A with Fire instead of a formal "clime", though Fire tried to steer the questions to a more musical nature. It then played to a tape to show us his still. He was very accommodating, I asked hun, as the newest member of the band, if he ever felt like he was competing with the band's lependary past. He said no, as the past would only be then time the bottler him. This was telling, especially in light of the fact that just several hours later, he would share the same stage with former dummer Peter Criss.

After Fire conducted to despect the property of the same stage with former dummer Peter Criss.



Gene and Paul. He said that he did hang out with them at times, and recalled how he would go to a movie or something with Paul who was a big rock star, but could nymous due to the fact that no one knew what he looked that no one knew what he looked like without make-up. As KISS has been saying, each Konvention will include special events (weddings, guests, etc.) specific to that city. In Los Angeles we were treated to a VERY special guest. None other than the Catman himself.—Peter Criss! The format was a Question & Answer Symposium where Peter sat on stage at a table alongside other members of the panel and took questions from of the panel and took questions from

of the panel and took questions from the panel and took questions from the stage, but I couldn't get closer than that since I the other panel and took questions from the stage, but I couldn't get closer than that since I had better and health a panel was moderated by an editor from Metal Edge Magazine and also included Michael James Jackson and Keiniy Kerner, both of whim have produced NISS alteuns during the band's career 95% of all the questions were directed towards Peter, though Keiniy Kerner did have a few lobbed his way about the early years of discovering RISS. Peter looked very happy and relaxed. I made the comment that he looked better and healthier now than he did when he was a member of KISS. He was very forthcoming with his answers, and even admitted he didn't know exactly what tracks he played on during the 'Dynasty' and "Unmaaked".

By now, the room was filling up, and those who had staked out a place near the stage didn't dare leave their prime real estate unattended. In anticipation of KISS, I worked my way forward until I was about 15 yards from the stage, but I couldn't get closer than that since I had left my front row place after the clinics to go look at more of the exhibits. Still, I was happy, as it was by far much closer and more intimate than a regular concert setting could ever the

coole ever the catholits. Still, I was happy, as it was by far much closer and more intimate than a regular concert setting cooled ever the The wast wasn't Iong, and soon the moment occurred that all 1000 of us in attendance had been wasting for — the arrival of KISS! The boys walked onto the stage as the fans stood and cheered wildly. They each took a seat on the flour chairs waiting on stage, and from left to right were Gene, Eric, Paul and Bruce. The crowd was still cheering when Gene asked us all to take a seat on the floor so everyone could see. It fook a moment or two, but soon we all obliged and the feeling was that of being a kid and sitting in a living room listening with rapst attention as our elders told stories. As the Q&A session began, people started randomly shouting and waving their hands to gain the release to the stories. As the time of the stories of the property of the stories of the stor

At that point, Gene asked us if we wanted to continue with our questions or have them play some tunes. Without hesitating, we all choose the latter, and the band went off stage for a moment, grabbed their guitars as Eric took to a drum kit, and returned to their seast on stage. Once again, the requests for songs got a bit unruly as 1000 fare each should out for their favorite tune. Little did I know earlier in the day when I passed out neon flyers advertising my weekly KISS radio show in Los Angeles, that I would play a small, but important role in the unplugged set. As it turned out, hundreds of fane pulled out the flyers I had given them, wrote their request on the back, and tried to get the band to read them like placards. I felt pretty cool about that, though inomeally enough. I had nothing left to write my requests on!

Nevertheless, I was lucky enough to hear my main requests, "Goin' Blind' and "Nothing To Lose" (more on that in a minute). The complete set was as follows: Comin' Home, Ruck, Bottom, Plaster Caster, C'mon And Low Me, Domino, Do Ya Low Me, Buby Driver (just an excerpt), World Without Heroes, Shandi, Goin' Blind, Got To Choose, See You Tonight (Gene's solo album), Love Her All I Can (excerpt), Goodby (Plaul's solo album), Hard Luck Woman (with Peter on vocals!!!!)), Nothing To Lose (Erc on lead vocals, Peter on vocal fills and back up vocals), Take Me, Calling Dr. Love, Camp Town Races!

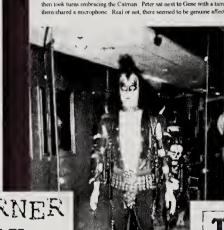
Winchester Cathedrial (by The Sir Douglas Quintet: Il was just an excerpt, but very funny) and I Still Love

Without a doubt, the highlight of the day (and by itself worth the \$100 admission) was Peter taking the stage with the band for the first time in 15 years for "Hard Luck Woman" and "Nothing To Lose." Gene had mentiowed earlier that they had a log surprise for us, though with Peter in attendance, it was hardly a secret as in what the "surprise" was. It truly was a magic moment when Peul and Gene waved Peter on stage and then took turns embracing the Catman. Peter sat next to Gene with a tambourne or his hand and the two of them shared a microphone. Real or not, there seemed to be genuine affection and synergy between Peter, Paul and Gene. It was a loss very gracious of Peter to sing back-up to Eric Singer and (in my copinon) very copinon) very copinon or propriety and (in my copinon) very copinon) very copinon with the content of the propriety o

Singer, and (in my opinion) very appropriate to allow Eric to stay behind his drum kit. Whether this was a glimpse of potential future collaboration between Peter and his collatoration between Peter and its old mates remains to be seen, but it certainly was an important momen in KISStory<sup>1</sup> After the unplugged set and

Alter the unplugged set and mintreuruou, the room was still buzzing. Gene then told everyone that they would stay and sign autographs for as long as we wanted. The band remained on stage as fans rushed forward and thrust their allburns and collectifies toward the guys. It looked as though it was not going to go smoothly until the fire manhal took the mic and implored everyone to relax and not push floward or he would have to close down the event.

We all got a big laugh





The Holy Grail

Alive II, the error copy, You may have passed over it in a discount bin at a flea market, or you may unknowingly have a copy in your collection as you read these merds. It may have a cut corner or it may not, what it will have is a back cover any other regular copy (see photo). "Take He", "Hooligan", "Do You Love Me". If these titles are listed on the back of a copy of Alive II it signifies that you have found the Holy Grail of Kiss album collecting. How better to describe allegedly the rarest Kiss sunly collectable in existence.

thith, and realities

Other than the back cover the album is identical to any oth copy. The three additional songs when coupled with the rest of the album represent the intended version of the albums content. It was determined that the album would suffer audibly if it were compressed to include the songs so they were dropped. To my knowledge no vinyl was ever pressed to represent the albumed format. Allegedly only an extremely small number of these copies exist. I have had one reliable source quote Gene Simmons as saying that only fifty copies were produced. Is ny source full of it? They could be. A logical argument would follow that Gene would not have any difficult of the could not have any succession of the could not have any difficult or the could not have any difficult not could not

I once saw this error copy described in a price guide as the single rarest piece of hiss vany! in existence with a value of \$100. An argueent against this valuation is not hard to mount. Any number of collectors have gladly paid more than \$100 ior kiss vany! that was produced in greater numbers that the error copy. The Originals 11°2 Forget it. You can lind lifty copies of it before you will find one of the error 'alivu'!!". Regardless of how many copies were produced many riss collectors actioneledge the error copy as the rarest. The arrest of its type it should be along the most valuable. One copy sold in 1993 for #280 at auction, and the buyer was yeateful to get it. Based on information compiled on the about a value at this time of less than \$300 can not be justified.

The only way we as Fiss collectors can have this Truly insusual album version documented in regular collector books, and have II take its place among the truly valuable albums in existence is to communicate. It would not be an exaggration to claim this album is rarer and should utinately be as valuable as The Beatles "vesterday and loday" [#1500 - #10000] or Bob Dylans The Freenheetin Bob Dylans (#2000 - #30000).

COLLECTOR'S CORNER FAN IN PROFILE



Name: Rick Reese

Place of Origin: Indiana, USA

HOW LONG HAVE YOU BEEN A KISS FAN ?

HOW LONG HAVE YOU COLLECTED KISS MERCHANDISE?

THO IS YOUR FAVOURITE KISS MEMBER AND WHY?

THAT ARE YOUR 3 FAVOURITE KISS SONGS?

Watstan You "Love Bergill Can and Bruce Leaving The Band?
What is Your Opinion of Eric and Bruce Leaving The Band?
What is Your Opinion for Names, Bruce was a part of Kiss for over 10 years, and be

WHAT IS YOUR OPINION ABOUT THE OBIGINAL BAND GETTING BACK AGAIN?

Coovington IN. 47932 U.S.A





planned







KI的















KISS Army Kit-Version 2





### KISSTORY 101:

Creatures of the Night







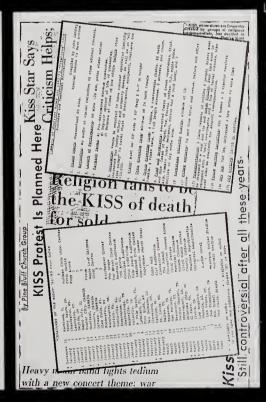
Kiss band returns to "CREATURES" scallat ransacked

lodgings

boosts gate

flap















(Note: There Time" on the label on side 2, but it is not on the

on a Palm Tree Label?



The first rut on side titres is "Strutter" from the album NB 9001 "NISS" (Yes, the one without "Kusla" Titre"). The notes describing the KISS cutt trend as much time talking about Casabhanca president. Neil Bogari as it does KISS.

Am I the only person who wonders if this writer had even seen a KISS, or was it an earlier photo of their "New York Dolli" look?



er with the added sticker.)

REVIEW

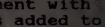
py with the arrangement with

### The Ultimate The Ultimate KISS Tribute Band?

### Setlist

ieville, Kr. June experience of the Nighttine World Do You Love Ma Calling Dr. Love Cold Gin Love Gan Shout It Out Love Gan Shout It Out Love Gan Shout It Out Love Gan Shout Me Rock Berttein Shout Me Rock Berttein base selo intro Gad Of Thunder drum selo New York Groove Let Me Ga. Rock and Roll 10,000 Years Rock and Roll All Night encores:

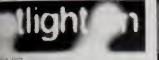
encores: Detroit Rock City Bath Black Diamund



he lighting. FIRENZE 113 P S SERVICE THE NAME OF THE N



MB9001 White label Promo NB9001 9-song; WB 10-song; WB; w/sticker 10-song; WB; misprint 10-song; blue label MB9001 roofer MB7001 METODI Casablanca, NO Filmworks Filmworks MB7001 NETOOL Polygram



### Jigsaw Puzzles

















Reunion Group #2



# knd and

7 '79 Pinball Machine by Gary Conn Jr.

el Fortenberry



AND EXPLODES WITH 4-PLAYER PINBALL EXCITEMENT!

By May of 1974, MSS had begun in oduction work on his first and only 19 moves. \*MSS head to Remotion Of 10 each of Magain Montain items go make a first production of the second of the



There are a few misorints of this album that have (Note: "Kissin' Time" on the l album. These usually h

he aul tanley nterview



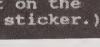
Neil Bogart ers. Very rt left War



it is not on the he added sticker.)

' Time' inued C was re on the ker.

rouse demos as the studio. We first the Kisa and By back to L.A. to start work on the aburn.



3: I have a couple more stupid little questions. I know in <u>Kisstory</u> is says that Eric Carr dilln't play droms on a couple of tracks for <u>Thankideg</u>, willy was that?





NB7001

























### Passion

GENE SIMMONS: In a very real way we learned more about KISS from the fans than anywhere else. They knew things about us that we didn't know about ourselves. What they told us in the fanzines and what we learned from them in their discourse is there is no one point of view and their voice has to be heard because it's relevant and comes from a place of caring, passion and loyalty. They care so much about KISS that they paint their cars with our faces. They tattoo their bodies and they play in tribute bands. They create Web sites about the band. There's even a KISS tree, They put on KISS conventions, which are all fan-generated. One interesting thing about the KISS fanzines is that we learned that things we didn't think were collectible or important were so important that some of the fanzines wrote scholarly articles about then. Every day we wake up and make up the rules for what KISS is, what it means and where it's going. There is no rulebook for KISS. But it's more than fair to say we're not the only ones deciding where KISS goes. We do listen to our fans. We even joke that they're the bosses, and we just work here.



## Lessons

GENE SIMMONS: In the early days, I'd get so wrapped up in the show that I'd get lost being up onstage. Someone from a fanzine once asked me, "Have you even done anything onstage you don't remember doing that someone may have construed as being insane?" I said, "No, I'm in total control." And then he said, "Well, what about the time you were chewing on the side of the sound monitor, and you ripped off a piece of wood and it was sticking out of your mouth?" I said, "I didn't do that," and he showed me a photo. To this day, I don't remember doing that. You then realize that the people doing the fanzines are looking at you from a point of view that the mass media doesn't. The fanzines reminded me about the things that happened naturally to us. In a very real way, the fans are like our drill sergeants or our coaches. They tell us stuff that we're not aware of because we're too busy doing it, and they keep us on the track they think we should be taking. And it's different for different fanzines, but it's a point of view we don't hear from magazines. A mass-market music magazine might review a show, but they don't have a vested emotional interest like a fanzine. There's no vested interest because they don't care, but the KISS fanzines invest their whole being into their work.



# Kiss Renegades



as Sounds, NME, and Melody Maker, I was Renegades was born. immediately taken by the band's image, BAND.

that wasn't common knowledge or available to also sometimes add a wicked sense of humor. anywhere else. Then in the summer of '88, I risk sending monies abroad. However, in magazine for reference when collecting. 1990, I was continually harassed and finally persuaded by my very close friend,

I've been a KISS fan since '75. I Stuart Crocker, to harness our passion for all things had originally been into Alice Cooper, but KISS and use my contacts, and our collections, to put seeing KISS in the UK music papers, such our own fanzine together, and between us KISS

KISS Renegades was aimed at the more diewhich came across very well back then in hard KISS fanatic and serious collector. We looked at the b/w music papers of the day. I was soon all things collectible, such as tour books, promo items, collecting everything I could get my hands LP inserts, rare vinyl, rare adverts, discographies, rare on-import LPs, import singles, cuttings, magazines, rare merchandise, etc. from all over the and posters (which were rarer to find back world, as opposed to other fanzines that filled their then). KISS weren't very well known over pages with crossword puzzles, your favorite "top ten" here, promotion was very poor, and from a tracks, and photos you'd seen a hundred times before. cult status point of view...THEY WERE MY We didn't want to "kiss ass," but to treat the Renegade readership to a fresh alternative approach to the KISS Over the ensuing years, I continued spectrum. We aimed to cover a diverse cross section to collect, and I made contacts/friends all of topics, targeted particularly at the more adept KISS over the world. I subscribed to many fan, and to look at all KISS topics no matter how fanzines myself, finding information therein controversial from an adult fans-forum point of view, but

We did 13 issues between 1991 and 1993, decided to get more involved and offered and we designed and did all our own artwork for our my services to various editors to distribute logos, which received a lot of acclaim as well as their fanzines in the UK, in order to spread fantastic feedback from fans and other fanzine editors the "gospel." Fans over here were being alike. However, the rise of the Internet made it starved of KISS news, and I felt people increasingly difficult to compete with this wealth/source would order from a UK address rather than of information, even though fans liked to use our

-Ross Humphreys









(ISS Chikara Magazine

All typing (including the errors), editing, translations, layout, design, articles and everything else to make the fanzine a reality: Michel Banen (Yes, I did the whole fanzine completely on my own!)

How I became a fan: In 1980, at the age of seven, I saw a Gene Simmons poster in a pop-magazine, Hitkrant, and was amazed by the complete visual appearance. Later I found photos of Gene with three more similarly stunning-looking appearances, collectively called KISS. Then I heard "Sure Know Something" and was hooked.

Why a Kiss fan club: To satisfy my appetite for all things KISS that was actually becoming an unhealthy "addiction." With a fan club, I had a legitimate excuse to be busy with my KISS hobby and satisfy my need for news and merchandise. The fanzine also filled the gap of there being no other KISS fan club in the Netherlands.

### Dutch KISS fan club history:

- 1. The Dutch KISS Army (ended 1982)
- 2. KISS Explorer Army (never officially ended but last issue released in 1989)
- 3. Dutch Firehouse Magazine (only lasted 9 issues, ended circa 1990)
- 4. KISS Chikara Magazine (1991-2001, 33 issues released)
- 5. Number of members: 200+ at the fanzine's peak

### Highlights:

- 1. Issues 5, 7 and 8 were seen in the KISStory book with the Kiss Chikara being mentioned in the credits
- 2. Being mentioned in two Metal Edge KISS Specials (Reunion tour and Psycho Circus specials)
- 3. Having my photo taken with the 1992 line up (my most memorable KISS experience) and meeting members past and present over the years
- 4. Receiving written permission for the fan club from Gene Simmons on January 20th 1992
- 5. Starting with issue #18, the original lineup had reunited, so although never expected, I was now running a fan club for the original band! Fanzine highlights:
- 6. #5-# 11 had full-color covers
- 7. # 12-# 33 were digitally printed on glossy paper
- 8. #18 was the Reunion special and was released five days after Donnington with my photos and reviews from that event (I attended the press conference)
- 9. #25 came with the official Ace Frehley promo poster, thanks to Gibson who provided the posters.
- 10. # 26 had a double-image poster that came with 3-D glasses provided by cosmetic brand AXE. When looking through the green lens you saw the closed *Psycho Circus* curtain and the fan club logo. When looking through the red lens you saw the *Psycho Circus* faces and the members' autographs.
- 11. #27 had a full-color reprint of the Dodger Stadium 3-D advertisement.
- 12. # 28 featured photos that were ALL made by myself on the European tour (I had photo passes for the shows in Brussels and Utrecht)
- 13. #32 featured 2 pull-out full color KISS photos
- 14. All questionnaires and written messages received from Paul, Gene, Bruce, Eric Singer, Mark St. John, Peter Criss, Ace Frehley and Vinnie Vincent over the years.
- 15. Interviewing Eric Singer and Bruce Kulick (several times)
- 16. KISS Chikara Magazine was the first fanzine to feature reviews of KISS Bootleg CDs in an ongoing feature called "The KISS bootleg CD catalogue," which was quickly copied by other fanzines.
- 17. The fan club released two Bootleg CD catalogue special magazines and a KISS Dictionary written by UK fan Stephen Rees.
- 18. The fan club released a fake April Fools Day press release that left Bruce Kulick confused and that even Gene mentioned in an interview later that year. Only one reader was seriously pissed off and instantly canceled his membership. All other people had a good laugh about it which was the true intention of it...

Although many fanzines popped up over the years, most of them disappeared without a trace leaving the (paying) members disappointed. So when KISS announced the Farewell tour I announced closing down the fanzine in issue #31. Members could then only renew for the next three issues, so all memberships would simultaneously run out with issue #34 that never happened.

It was getting harder and harder to put together an interesting fanzine. With Peter being replaced by Eric Singer in Peter's outfit and makeup, my loyalty had come to an end. You have to be 100% dedicated to run a full-

time fan club while having a full-time job as well. Doing the fanzine cost me money, since I offered way more in quality and extras then the membership fee would cover. But that was okay since I loved doing it all so much.

The fan club's Web site closed down on April 27, 2001. Since I received permission for the fanzine from Gene on Paul's birthday in 1992, I decided to end it all on Ace's birthday in 2001.



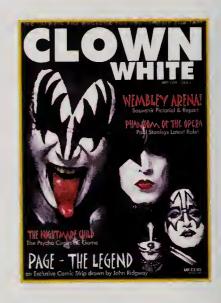
# **Clown White** (England) 1999-2000

I became a fan of KISS in 1984. I was at school, and we had to keep silent in class for an hour. In that class I sat with my friend, and he'd been a big KISS fan since 1978. He'd always raved about KISS, and I knew they were his favorite band. I noticed during our sponsored silence that he was listening to some KISS tapes on his Walkman. We weren't allowed to speak, so under my breath I whispered in his ear, "Can I have a listen?" He played me three songs. The first was "Love Gun" and it absolutely blew me away. I never heard music that was so powerful but at the same time full of melody, and that changed the course of my life. A week later I bought my very KISS cassette, which was the Love Gun album.

I had been working at a newspaper called Loot, and I'd just been fired from there in 1998, so I made the decision to be self-employed. I was working with my father and his friend on a UK basketball magazine and doing the design and the layout. The magazine ended prematurely after one issue. I was twiddling my thumbs, thinking, what do I want to do? Since the '96 KISS reunion, I got back into the band and remembered how passionate I'd been about their music and their image. I decided to start a KISS magazine. I wanted to do something that was a lot higher quality than the other fanzines. I knew I would not be able to make a lot of money from Clown White, but I knew if I did it well there were enough fans who would purchase it. Even though it wouldn't make me a millionaire, I knew I could make enough money to keep it going. And I kept it going for five issues, from 1999 to the summer of 2000. I'd always been a fan of magazine layout and how it looked. With Clown White I wanted to create a magazine with very, very powerful artistic visual images that really leapt off the page. In a way I wanted to create something as visually exciting as the band themselves. As for the title of the magazine I wanted to come up with something quirky. I knew that the makeup they used was called "clown white," and when I remembered that, I thought, wow, that's a cool name and the rest is KISStory. I was able to do two extensive interviews with members of KISS; first I did an hour interview with Paul Stanley and then I did an interview with Gene Simmons. Prior to that interview, Gene left a message on my answer phone. I came into my apartment with a friend and listened to my messages, and then I heard the voice, "Hi, Deno, this is Gene Simmons." I absolutely freaked out! He was calling to do an interview, but I wasn't home. Weeks later, at four o' clock in the morning, the phone rang, and I just knew it had to be him. I was already prepared with my tape recorder, and we did the interview then.

My favorite personal KISS memory was meeting the band in June 2000, at the Air Canada Center in Toronto. I will never forget the moment when Tommy Thayer said, "Deno, are we gonna do this?" I walked over and the four members stood there, and it was like walking into a dream. The first member I strode over to and shook hands with was Paul Stanley, who was my favorite member. I remember one funny remark Gene said. I stood there, waiting to have my photo taken with the band, and obviously they were wearing their platform heels. At that point I realized how big they seemed. Gene had his arm around me, and I said, "God, you guys are big!" And he said, "I bet you say that to all the guys."

Years later a friend of mine told me he was watching Gene's reality show Family Jewels, and behind Gene in his office he noticed a



rack of magazines, and Clown White was one of them. That makes me feel very proud. What made that really important to me is that Gene thought highly enough to have it in his house. I had an amazing time putting together Clown White. I believe if you follow your passion that's what we're put here on earth to do.

- Deno Tofalos







Sign







Was that the reason you only did the one data lost time out?

where...
The Internet should be re-titled "Lifts", Paople fook to it legislorimuum but it's teelly the place where a lot of people past grap, when somebody costs



This is the first and the last 'Farewell Tour'. That's IT there ain't no more afterwards..."

e x c L B S 1 V E

"I'm in the middle of doing it now. Mines not going to be so much about Kiss but more about the small kid who came to America - and found that the America dream is alive and well" - Gene on writing his blography

emething as if it want the truth. It's completely weaped it's sent of 'wind wast' right now. When you surn on the BBC or whatever, the chances are essensibly good man what you're ground be bearing is close to the truth. I not the rruth. Television has ell fished of leavs about that the leaterants different. Amploody can get on and say if just say done showed his posted and then if you're de sind leave man a practived as elect. I won through in mail physicially due at leater, we not hought in mail physicially due at leater, we not hought in part of your part of the say of the say that the process of the say of

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Interest and president more.

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appears it just ar coming out.

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Quo, Stade or any other or word with a last seek State.

Quo, Stade or any other or word or the and of the and they do the state of the state o

And It's only beginning! We've now get a Kiss wrastler on WCW called 'The Domon'

GENE SIMMONS INTERVIEW

Who drawns up those things - where do ell the ideas come hom?
The Donton - I'm shreid I'm guilty for - I wanted to have a Kiss wrestlor so I called up the president

"My problem with critics has always been that they simply say 'this sucks' - period - as if it's a fact. Well, they belong on the Internet. I hate critics, always have"

of WCW and I said "liters" the idea - a gry that's been to hell and beck - he's the Demon and worl' take shit from anybody - and he dresses fix me because I'm the beal looking gry in the world! He said - that's great idea! There is eall kinks of things - people don't have a clue what's about to hit hom because Kiss

has stways been a band that just decides to do what it wants to do. If is great to be "Massive Attech" or any other interesting hand that does into isting majer. But when you take the CD off that is nothing I just Mirks is nothing I sand Kiss to exit as comic books, movies, extroor shows, condoms, bubble gum cateds—enything—wait on terrated to who we are a situations.

CLOWNWHITE

We die as musiciona 
Whore you disappointed that Ostroli Rock City 
didn't do that woll?

Nol It's wondorful: we got to do out own moves 
our wery. We got to produce it - we got to be in it 
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ond oft the day wo did just line. It was the first 
DVD release in history. So, we have no signists

A 'REAL' Demon...or not?

Reck music - the Devils music - or so some would have you believe. Kiss writer of the filth where you believe. Kiss writer of the filth where the control of the filth was any formation, and the religious francisc have taken it upon themselves to let lark know the 'truth'. According to them, Kiss attack lor: Kids in Satans Service' and by supporting them, we are in fact supporting the Devil! Yeah right! I saked Geno whose the 'Devils Bernal' hand salose had come from - and what in fact, was it is agrificence where the service of the control of the control

I was lold that actually, in sign language in mans I love you! But at the and of the day (no-pha) Postidat give a slit) but I stand doug dis blais, now every band in the world constant of the sign o

made an interesting observation.

"I was a theology major in school. Whether people buy the Devil notion or sot. It scome to must be into Christianily has done immonse harm to the human race. I from inquisitions. I so killing people just because of the way they worship Christianily and only the proposed of the control o





# The KISS Echo (Delgium) 1991-1997

I discovered KISS in 1979 thanks to my elder brother through the Alive II and Double Platinum LPs. Six months later KISS was on TV or radio almost every day with their new single "I Was Made For Loving You." That was the beginning of my obsession with KISS

In 1989, I realized my dream of visiting New York City, holy ground as far as I was concerned: the birthplace of KISS! 10 East 23rd Street, Madison Square Garden, the KISS Co. office, etc. During that trip, I was able to buy lots of memorabilia and saw for the first time some of the main U.S. KISS fanzines: KISS Fire, KISS Klassics and a couple others. They were black and white, but with some really cool, rare pictures, and—to a diehard fan-carried fascinating articles, stories, fan opinions, trade/swap ads, etc.

Between 1986 and 1988, I had subscribed to a KISS fanzine in Europe, the KISS Explorer Army but it

disappeared overnight. Seeing all the action overseas in the U.S. prompted me to start a fanzine, as there was clearly more about KISS than official press releases or interviews in the main rock press. The memorabilia, the bootlegs, the conventions, all those were very exciting. I don't remember how I came up with the name of my fanzine, but the idea was that I wanted the name KISS to resonate as much as possible, like an echo...

If it's any indication of the distance, The KISS Echo took me from Belgium to Argentina, where I had the privilege to meet the editors of KISS Fever while there and later contributed articles to their fanzine. But it also resonated very close to home: calling, writing to radio and TV stations to promote KISS releases. I knew I was doing something right, when one day PolyGram redirected a request from a radio show for info about KISS to me.

The KISS Echo's last issue (unbeknownst to me at the time) was also perhaps the best: coverage of the first leg of the European Reunion Tour-a fan's dreamcome-true. The main story was a detailed review of KISS's sold-out show in Brussels (Dec. 1, 1996) and included a photo of one of my best memories: Paul Stanley holding a small Belgian flag onstage a few seconds after I had handed it to him.

-Alain Bellicha

# Latest Kin echoes...

As you have read in the news section of The Kiss Echo, The Alive Ills are coming. The band is currently in the studio producing the album and video that will celebrate Kiss' 20 years of career and the release of their 25th studio effort. That does not prevent them from talking about some of their favorite toppics. I life and Kiss. This is what Gene, Paul, Bruce and Eric have to say...

misconception about Kiss.

GENE: I know that some people - the ones who are not our fans - consider us marketing executives something Or like, corporate kind of guys And I guess that comes with the territory. The territory is that if you're not a herom addict or stupid somehow that can't go hand in hand with intellect. And probably our curse is that we're not stupid in terms of

PAUL: Some say we're these brilliant business-men who've made this work because we're so smart And it aui't true folks That's not what it's about because if you want to know what it's about, ask the fans. The critics and the people who don't like us will spend their lives just trying to figure it out, or trying to figure out, something that just reaffirms what they think. And we are just a rock 'n' foll band. And we've lasted bit long because we love that we do and we want to the p doing it That's too that we do and we want to the p doing it That's too reason to do this is

BRUCE Some people say Kiss stands for "Keep It Simple Stupid". Most great rock'n'roll music is simple and it is guttural, but I don't think that's stupid I'm kind of proud of the fact that there certainly is something definite about what Kiss is, but I think that is misunderstood

sure it would have been the same thing. Critics never liked our songs, but all the different covers we've gotten from such diverse people - from Cher to Nirvana to Anthrax - says something about the songs Maybe people just like the songs. Critics people just like the songs. Critics thought Kiss was just makeup, and it



for sure If you're not really into the band, you don't quite understand it.

.About meeting the press .

GENE: We're just a rock'n'roll band, and part of pop culture. We honestly just enjoy doing it and we're glad to be around. All the other stuff just happened, either by design or by destiny, we're just along for the ride. There's an express train going by in life, and we just happen to be sitting in the front row. I think if Kiss would have been around when the Beatles came out with the moptops - I'm not

they were to take the makeup off, it'd

It's fascinating. obvious that we rub some people the wrong way Maybe we're smarter people

BRUCE: Critics can't get past the resentment about the makeup years and how huge the band was. I think maybe in some way, because they wore makeup, it wasn't to be taken seriously, altough they knew it was a

e Kus Echo, February - March 1993

a, with how huge the band But, the point was I guess to let the flame grow even higher Maybe they thought the band would just go away. And the band's weathered all the member changes, no nakeup, and 24 albums down the road here we are still rockin' to a good, solid crowd. Time will tell

Best show memories

GENE. It was probably in the beginning. We played with The Brist and Wayne Country in The Loft, 52 Bleecker Sireet. We were third on the bill. And 16 have to say, without being too humble about it, that we chewed them up and spit their out-alloingh we didn't know it at the time. And we just came out and we came off like a British band. Bike Sabbath meets. The Who meets something. I don't know what And it wasn't planned. It was just that those songs wore in its. And we were not even aware that we tooked different. It slike the makeup, we never think about it. And then afterwards, we saw photos of us and we looked at them and sad, "Wow, we thought they looked the we just landed from Mars. And we had the platforms then, too. March. 73.

PACE: Probably the first time we was a supposed to the platforms the control of the platforms then, too. March. 73.

then, too, March 7/3

PAUL: Probably the first time we placed Madson Square Carden, because it was the culmination of everything that I had ever dreamed of And I remember getting choked up on stage. This is what I always dreamed of, and to have it a reality is mind-beggling. To go against the stream and to go against public opinion and authority figures and everybody who, because they doubt vote aim low and then to come out on top is an incredible gratifying thing. I'm no wists but it was time time for tears in your eyes.

BRUCF Onstage. Absolutely playing Madison Square Gorden 1 think it was like 86 or 87 or around there[Ed. December 885]. The first time I played the Gorden ever in my life was inoving for me when I think of how many bands I've seen there Playing on the same stage as Jiminy Page and Van Halen + to me that was just unbelievable and my biggest

PAUL: Some people will naturally perceive it as the Gene and me show, and it is and it said. It exists in any band situation. The people who write or the people who are the singers may seem to have more input into direction, but thus is absolutely a band, and Bruce is very important and Eric is very important, and it would be very borng if it was some warped version of the Everly brothers, and I don't believe its any more the Gene and Paul show than the Stones are the Mick and Ketth show, or the Beatles were the Paul and John show It and like that because you take away any part and snow, or the Beanes were the Paul and John show. It aim't like that because you take away any part and you have a new entity. And this is the best we've been and it's KISS in



. Greatest assets.

GENE: I really don't think I'm the best musician in the world. I think best musician in the world. I think mine is average inusicianship. On the other hand, my favorite group is the Bearles, and there's no virtuoso in the band. But I don't think nock 'arroll about singing so much as getting some feeling across. Again, my favorite singers in rock'n'roll don't have the best voices. I'm not that But I am the best of everything that I think I can be, and I guess my greatest assetts my perception of life.

ERIC: I'd have to say being able to adapt to different situations. I have always used pressure as a metivational tool in a positive way as opposed to leting. It intimulate me kind of like being a chameleon of sorts. Not just nusically but with people. One thing I feel that I've always wanted to do is go into a diversible and the sort of the

go with it, I think that's a real important trait to have in this business. I never thought of myself as the best musician. I always thought I was capable and confident in what I do, but I thought those other qualities were just as important if not more 1 think that's parily why I'm here today

BRUCE: I'd say having -1 mean obviously. I'm very modest-some talent is a great asset Alfough all the time you want to be even better 1 know for myself, my ability on the guitar sixt in greatest asset. But that, in combination with the fact that 1 kind of do understand how to work in a bend, is my biggest asset.

On the limits of life.

GENE: I think there's no limit. But I think the truth is that sooner or later you have to get back to square one. You can go and have great success, the girls, the fame, and then you've got to come back. You got to come back home, and pick up your guitar, and find out why you did it in the first nlace.

PAUL Death The limits for rockin'roll are the same limitations in life. My limitations are not based on my own samty and mortabity, and my own sense of right and wrong This is a personnal issue 1 don't want to define my self by music.

FRIC. The lamits are only those that you put on yourself at a given time. That's not to say you can't improve upon yourself and get better as a sengavitier or a performer or a placer or whatever Overall, I think it's up to the individual. We kind of tend to hold ourselves back more than any-

BRUCE Obviously, you could be prefix extreme fly ou want You could go kill yourself and I guest prec'hirol a good excuse if you're into drugs for you to just overdo yourself But one thing about this band, always, is that we all have our good times the way we want, but drugs ond a bif part of it. None of us live on the edge, like that because I love hir too much, and I'm not that mescure that I have to walk around fisched up all the time. And I think you've got to respect yourself and your body.



# KISS FAN CLUB DIRECTORY

Australia (1990-1994)

I ran an Australian KISS fanzine called *The KISS Fan Club Directory* from 1990-1994. I started the fanzine in my first year of high school (I was fourteen years old), which may have made me one of the youngest in the world to do so. The original idea was to create a directory of all the current KISS fan clubs and fanzines from around the world, because, as a KISS fan, I found it hard to find any information on this underground phenomenon.

The original directory took me about six months to put together, finding and getting in touch with as many clubs as I could. This took a while and cost a bit, as it was all by mail. Editors and presidents would send me their logos and info on their fanzines and then tell me where to contact more fan clubs. I also had a lot of help from Gilda Caserta in New York, who worked for the KISS Company and KISS Central. The first issue had 60 fan clubs from around the world pretty much all of whom were operating at the time and I sold about 150 copies.

Then I started to get help from older KISS fans and people with access to typesetting and printing, as there wasn't Photoshop back then. We ended up printing five different issues a year with up-to-date KISS news and photos from the KISS Company, as well as updated info on the fan clubs, KISS fans, and international KISS conventions. By 1993 we had 600 subscriptions from around the world and sold the directory in five stores in Australia. I was seventeen at the time and LOVED being a part of the KISS Community. In 1994, KISS Central sent me a copy of my directory autographed by all four members of KISS—that was a great day!

-Andrew Crow



# A TRIBUTE TO ERIC CARR

ric Carr, born Paul Carovella, on July 12 1950 in Brooklyn, was the backbone of the band. Since childhood, Eric was very musical. He played such instruments as the folk guitar and trumpet and he loved the drums. He received his first drum kit at age 11, after seeing the Beatles on the television.

He attended school at the Manhattan High School for Art and Design where he developed his love of art. However, his love for music grew stronger and Eric knew that he had to pursue his career in music.

developed his love of art. However, his love for music grew stronger and Ericknew that he had to pursue his career in music.

He formed many bands who played at parties and conventions and later appeared writing songs for Bryan Adams on his Cuts Like A Knife album in the late '70's.

From 1970 to 1979, Eric was in a four piece band who played mainly covers around

From 1970 to 1979, Eric was in a four piece band who played mainly covers around bars in America, known as "Flasher". But it wasn't until late '79, when their keyboard player quit the group and left the others to continue as a power trio, that Eric began to notice he had to leave the band and find something else.

'I get a rush when the audience cheers my solo or someone tells me how much they enjoy my playing, but the music is the main thing. It makes me happy to play and I'm glad I can do that and make other people happy at the same time' - ERIC CARR.



Two days after Eric's last gig with the group, he bumped into the ex-keyboard player at a club in Queens, who told him about the Kiss auditions for a new drummer. Eric had always admired the band from afar, and quickly made a tape of himself drumming and singing. Then, enclosed with a photo and bio, Eric sent the tape to Kiss Management company three days later. From the time Eric spoke to them, he had a welrd feeling that he would certainly make it. They gave him a typewritten letter with five songs he had to learn in the event he was picked for an audition.

Eric was one of the last three guys to audition out of over 80 others. They picked him because he could sing and because of his attitude

Originally the fox was going to become a hawk but the costume was soon scrapped Eric was an infinitely more flamboyant figure than the departed Criss and it seemed hard to believe that the group had had a different drummer

### Evalution of fanzines

**GENE SIMMONS:** When KISS fanzines first started being published, modern printing techniques were not readily available or affordable to most people. As technology improved and fans got older, the fanzines started to look semi-professional. By that point, there was so much going on with

KISS that a fanzine might run a whole article about the manual of the KISS pinnall machine or the various guitar picks used on KISS tours. For God sakes, there were entire fanzines about the mythology of *The Elder*. The personal touch of the fans really impressed me. If you read *KISS Kollector* or *Destroyer*, it's almost like a personal travelogue where fans talk about following us to Australia or Japan. Through the years, the look of the fanzines began to improve. *Clown White* was one of the exceptional fanzines because it had a kind of scholarly bent. You couldn't distinguish it from a professional magazine. KISS has had its own magazines through the years, and a magazine like *Clown White* was every bit on that level. You could go to Tower Records and buy fanzines like *KISS Strike*, which became so big so fast it was available in something like ten languages. Since the late '80s, the quality has been phenomenal.

PAUL STANLEY: Although I admired the slicker-looking fanzines, perhaps the bigger they became the further away they got from what lev started as. Maybe there was a purity in that mimeographed newsletter that became lost when it rivaled a corporate publication.

# A TRIBUTE TO ERIC CARR cont'd

Kiss then headed out to Australia and Europe for Eric's very first Kiss tour, and the fans welcomed Eric to the family with open arms. Starting from his first show, Eric never got negativity from the audience. Once in a while there would be a poster which would read, Peter we love You but there would never be any like, "Eric, you suck shit." It was an acknowledgement that people loved Peter but Eric didn't mind because he would never expect them not to



With the departure of Peter and the arrival of Eric, fans became unsettled with the change, and then, along came (Music from) The Elder. The fans got the feeling that maybe the band was getting a little too complacent or a little too popular. A change of image and persistent rumours of Ace's departure heralded an uneasy time for the band. When Peter left, that really hurt Ace a lot, he lost a lot when he lost Peter. And then he didn't understand why they were doing The Elder. It wasn't the same Kiss any more. But it was Eric's inspiration and drive which brought the band back onto track once again with Creatures of the Night. The drum sound would turn your brain to jelly



When the make up was removed the fans got to know Eric better, and with the release of Beth, which featured Eric on vocals, he had become more awesome and inspiring to listen to.

Eric would work on his own cartoon characters outside Kiss, called the Rock Heads and sit in for Kiss behind the drum kit at the same time.

In late May 1991, when Eric underwent open heart surgery in which a growth was removed. His case was very serious and he spent most of his time in hospital while the rest of the group waited patiently for his recovery. Unfortunately Eric didn't recover and he died in New York on Sunday 24 November 1991. We will never forget his daring grace and inspiring performances. Rest in Peace.



I had a KISS Fanzine from 1992 until 1994 called *The Fire Still Burns*. It was written and published by myself, Michael Swithers, from Mount Pocono, Pennsylvania, and Gerald Zimmerman from Totowa, New Jersey. We published the fanzine bi-monthly, and we were lucky enough to christen our first issue with an interview with Gene Simmons. We were also lucky enough to interview Bruce Kulick twice. Both of them were extremely gracious and could not have been kinder. Gene was the first real interview I had ever conducted, and I cringe when I think back about it because I was extremely nervous. Meeting them was nerve- wracking but actually speaking with Gene was even scarier. I had Gene's undivided attention, and I blew it. But Gene was very kind, and he made me feel at ease. If I had the chance to do it again, I know it would be much better because I don't get star-struck anymore, and I can find questions within a question as I learned from other writers.

The only reason why we started this was because we just wanted to meet KISS because they had been our idols since we were kids. Journalism was my hobby and typesetting and graphic design was Gerry's. My writing and his typesetting made for a great combination. We only wrote the fanzine for one year because Gerry wanted to marry his girlfriend, and I was about to move to Los Angeles to pursue music at the famed Musician's Institute in Hollywood. The feeling was mutual to stop production. We certainly weren't looking to make money off of the band, but I had to charge something to try and offset the expense of printing it. Believe me when I tell you, I spent more money making sure the issues were released on time then what we actually had in our bank. We published eight issues within that year, and we published a special commemorative KISS Reunion issue prior to the start of the KISS Reunion in 1996. That was the last issue we published. That issue was given away for free. All of them were given away. We had a lot of fun doing this, and we were able to meet some amazing people during that time. Curt Gooch, Ken Sharp, Peter Arquette, and whoever else I forgot to mention, thank you helping me open up many doors and opening my eyes to all things KISS.

I became a KISS fan in 1977. I remember the circumstances down to the first chord struck from the album it came off of, *Destroyer*. I was five years old. I just started Kindergarten. One evening, my mother decided to visit with her friend Drenda Hayes. Drenda had two older sons. One of which was in high school. His name was Michael. Michael and his younger brother Brian were in Michael's room. When we arrived, my sister Jody and I went into Michael's room.

The minute we opened the door, that was when the power of KISS's music knocked me on my ass. The song was, "Flaming Youth." I was immediately enthralled. After the song was over, I asked Michael if I could hear it again. He wanted to let the album play through, but he said I could listen to it by myself after the record was over. I was transcended into another world. Each song on side two of Destroyer only got better-"Sweet Pain," "Shout It Out Loud," "Beth" and "Do You Love Me." That album placed me inside of that world. Here's the funny thing: It was never the makeup that made me a KISS fan. It was their music. The makeup was an added bonus. The very next day after I got home from school, I went with my grandmother to run a few errands. We stopped by a department store, and she bought me Destroyer. That's where my KISS quest began.

My most memorable KISS experience? While I was living in Los Angeles and going to school, I formed my own KISS Tribute band in school. We were called, Full Deck (No Aces). (We had a revolving door of "Space-Aces" come and go). Tommy Thayer's tribute band, Cold Gin, was playing at the Troubadour down on Santa Monica Blvd. just before Halloween, so we decided to go dressed up in makeup. I'm a bassist, so naturally I dressed up as Gene. After the show, our "Ace" wanted to try and get backstage, so we went around to the backstage door entrance, and who did we meet there? Gene Simmons. Although this wasn't the first time I had met Gene, this was the first time I had met him wearing his makeup. It was a very surreal experience for me. Of course Gene was very kind and gracious, and he signed some autographs for us. Then he jumped into his Range Rover and presumably went home.

About me: I'm a musician by trade. I have KISS to thank for that. I am a singer/songwriter. I am currently working on my new CD, Passionately Angry. I'm 37 years old, married with three kids. I work as a correctional officer and currently reside with my wife, Michelle, and children in Jim Thorpe, Pennsylvania.



KISS Forever was founded in 1991 in Buenos Aires, Argentina, by Federico Pirolo, Pablo Arlandini and two other people, who were also slightly involved at the beginning. Due to the high costs of making a good quality magazine, the first issues were made doing Xerox copies. While most of the fanzines in the world were sold by subscription and sent by mail, Kiss Forever was sold in specialized R&R and Heavy Metal record stores only. With each issue, things were slowly improving in the quality of the design aspects. Many of the improvements came at the hands of Marcelo Burstein, who jumped on board by issue #6. We grew in size and in printed numbers, and the magazine was sold on newsstands. We organized and promoted a show we called "The KISS Party," where we showed videos on a giant screen and succeeded in joining together the KISS Army (locally called "Kisseros"). Through the years some parties featured bands playing KISS tunes, even some wearing makeup.

By that time, the magazine's dynamic trio became consolidated, with Federico, Pablo and Marcelo taking the magazine to the next step: print

more copies of each issue, with improved print quality and layout. Many great friends from all over the world, some very well known in the KISS fanzine community, contributed to us, sending their photos and reports to be included in the magazine. By the way, we had very little, if any support from the local KISS record company. But we made ties with other rock magazine publishers, who opened some doors for us. By that time, we were able to print a full-color cover...and with a stylish design! The fanzine has become a true magazine in all senses, selling in record stores and newsstands, not only in Buenos Aires, but in all the Argentina provinces.















Estuvimos de gira con la banda

Our first direct contact with the members of KISS was in 1994 through phone interviews with Paul Stanley and Gene Simmons in advance of their then upcoming South American tour, and also Peter Criss, who was promoting his solo album. That year KISS finally came back to South America. That 1994 tour embraced Brazil, Chile, Argentina and, after a stop in Mexico, they returned a week later for more shows in Buenos Aires. That was a blast, and the soccerstyle chant, "Soy Kissero" (translated as "I am a KISSer"), got immortalized during those nights. KISS Forever covered the whole 1994 South American Tour, having access to press conferences, photo pits, soundchecks and exclusive interviews. Also, Gene itself was so impressed by our quality magazine that one of our issues was printed in KISStory (see page #423). By that time, KISS Forever was printing 1,600 copies of each issue. After the tour it was very hard for us to sit down and keep doing the magazine. We were under a "surmenage." We suffered a KISS overdose after years of longing and complete abstinence. It was like, "Do you want to try pizza?" and then suddenly you eat pizza every day during a whole month. It took us a while to recover and be back. But after a few issues, the staff of the magazine decided to stop. Since it was a hobby, we weren't making a living from it, and it was taking much of our time and effort. We had to pursue our own professional careers, printing costs were on the rise, sales were slowing down...and to lose money was not an option. (Sorry, Gene, you taught us that golden rule through the years.)

We stopped doing the magazine in 1995 with the release of issue #17. Nevertheless, we are still in the KISS Army and have seen KISS several times, here in Argentina and abroad. Federico also baptized his young daughters with KISS.

One great KISS memory happened while in Santiago, Chile (1994), when Gene invited us to be present during soundcheck. They played strictly for us for over one hour and a half and did a wide array of classic rock tunes from Beatles to Zeppelin, Hendrix, AC/DC, Black Sabbath, and Deep Purple. Kiss Forever magazine staff plus friends ended up chanting the "Rock N' Roll All Nite" chorus from below the stage in a deserted arena, while Paul encouraged us to get louder.

- Marcelo Burstein



In 1976 or 1977, when I was about seven or eight years old, I discovered my first link to music. I really loved music. I was into that Motown sound, disco and anything else I could get my hands on except country music. I was at my cousin Larry's home, when he pulled out a copy of Rock & Roll Over. I thought what a cool album cover! After he put this LP on, I couldn't believe the charismatic music coming out of the record player. I thought this is the coolest music I have ever heard. After saving up some money, I purchased my first KISS album; Dressed to Kill! Another cool album cover! After I heard this album I was hooked. I had to have all of the albums. Any special gifts for birthdays and Christmas had to be NOTHING but KISS albums!

In the following months after purchasing the first album, I began to get really excited about this band. I remember going to supermarkets and reading about KISS in those old 16 magazines and anything else that had KISS on the cover. I was totally into it. As a kid you get excited about a lot of trivial things, but I was really excited about what I had seen in magazines and heard on the record player. I soon discovered a commercial about a New Year's Eve

show that was to have KISS performing LIVE! I made sure I stayed all night over at my cousin Larry's home. We had to see this together! No way! Yes way! I don't remember which songs were played, but I knew these guys had serious charisma. What a show! It was unforgettable! After seeing these guys perform, I realized they were as cool as I had imagined! I jumped into KISSmania, saving and buying all of those cool collectibles. My cousin and I chose our favorites members. He loved the personality of Gene. I was really into the coolness of Ace. We spent a lot of time in my cousin's room putting on our own KISS concerts to that great Alive! LP, basically destroying his room every visit! We did all of those silly things that all KISS kid-fans did in those days; dressing up, spitting blood with Kool-Aid, lighting smoke bombs in the streets as if it were a KISS stage show, sticking out our tongues as if we were the "God of Thunder" himself, and driving our parents nuts about going to a KISS show.

In 1979, KISS was coming to Indianapolis. I wanted to be at this show more than anything in the world. I was unable to go, but my cousin got to go to this last show in Indianapolis with Peter Criss on the *Dynasty* tour. He came back and told me all the details. It was just the coolest thing he could have ever seen. I knew the next time they came I would be there for sure. That didn't happen again until 1982. I knew Peter Criss was gone by that time, but Ace was still in the band when I got my tickets. To my disappointment, a couple of weeks before the show, the news was out that Ace had been replaced! No! No! No! It wasn't supposed to be that way! I thought about not even going, but my cousin and I had this planned for a while, so I went. Despite no Ace, KISS gave a fantastic performance. What a show! The stage, the costumes, the atmosphere and

(3.8)

KISS made for a very memorable event. No, Ace didn't matter. It was still KISS!

In the early eighties, without makeup KISS still rocked out the decade. In 1987, KISS released *Crazy Nights*. I listened to it and thought that it was a very good album. Over the next couple of years everyone around me described me as a "KISS Freak." I attended shows on the Crazy Nights, Hot in the Shade and Revenge tours. During this time, I also had the opportunity to see Ace, solo, three times. I even got to meet him at an autograph session at a record store in 1990.

For the next few years I was into everything that all the members, past and present, were doing. I couldn't get enough info. I even got on the Internet to search for information about KISS in 1991, when the Internet was not big at all. I found photos and discographies in different places on the Net, and I was hooked on using this new medium to satisfy my KISS needs. There weren't any KISS Web sites that I knew of, just pictures in music directories. I also got a Prodigy account and began reading the posts in the KISS BBS area. These fans were just as rabid as me. A great start to a KISS Kommunity.

I always felt I would never get the chance to meet KISS. The Official Conventions were a blessing. The Official KISS convention came to Indianapolis in July of 1995. I couldn't wait for this twelve-hour adventure. How cool! I won't describe the convention to all of you, but I will say it was a dream-come-true. I even got to sing one of my favorites with KISS, "I Love It Loud!" Although I probably sucked, I still sang with KISS!

In January of 1996 I decided to learn HTML just out of curiosity. I picked it up rather quickly since I already had a programming background from high school. I saw around six or seven KISS-related Web sites online at that time. I remember being impressed with KISS Otaku, KISS Asylum and KISS Konnoisseurs and the look of those sites. I knew I could add something to the Web community that wasn't out there yet. I was pretty decent with Adobe Photoshop at the time, so I started working up some KISS-related graphics. Some sites had some good ideas, but they were never updated, and they didn't present themselves in a way that was as wild as the band. I designed what I considered to be putting together the site before posting it on February 6, 1996. The reunion was announced a week or so later Week average graphics to begin the site. I spent about three weeks site's traffic grew rather quickly with the timina! expansion of the online KISS fan base. The goal was to be original. Do things other KISS-related Web sites haven't done. Overall, from the fan comments we got, I think we succeeded.

I was a big fan of all the KISS fanzines I could find. There were some very talented people putting these magazines out. These fanzines help spread the word of KISS before we had the Internet, and they did a great job. Nineteen ninety-seven brought about the creation of the KISS Freaks





Special Delivery magazine. The idea behind KISS Freaks Special Delivery magazine was to fill the void for fans that were not online and unable to experience the features of the world's best KISS fan run Web sites. With submissions and involvement from several different KISS sites and online fans, something very special was achieved. The gap between the Internet KISS fans and the non-Internet KISS fans quickly dwindled. The main goal was to get them out guickly! In my opinion, the worst thing about fanzines was the speed at which they were released. Often by the time you received them, they were so out of date it was old news. KISS Freaks Special Delivery was shipped within a week of the latest news. Overall 19 issues were released in its two years of existence, making it the fastest-growing fanzine in the KISS world at the time. The magazines were full of the same stuff that had made the KISS online experience great! The covers of these magazines have been recognized as some of the best ever by fans. Overall, I started the magazine just to see if I could do it. It was successful for something that was really only a sideline hobby for the Web site. I released 19 issues of the fanzine before we just decided to concentrate on other things. The last issue was released in February 2000. Doing the fanzine was great! The best part was all of the involvement from other KISS Web sites and fans. They made the magazine what it was, very original. I wouldn't trade the time working on these for anything. It was a blast having fans offer up things to be included in each issue. The involvement from everyone made it very worthwhile.

A few years have gone by, and I still have fans of the fanzine e-mailing me, asking if the fanzine is releasing any new issues or if they can get back issues. Never say never, but probably not. It was really a lot of work and costly. I'm sure most people will tell you those who make fanzines usually have a hard time just trying to break even with costs, plus all the personal time you have to put into just one issue.

Although the band has gone through some lineup changes over the last few years, it still doesn't diminish what they are.....ROCK LEGENDS. To this day, no matter who is in the lineup when you go to a show, you can't help but dance and sing to "Rock and Roll All Nite" —no matter if it's your fifth time or one hundredth time hearing it.

-Steve Stierwalt, Jr.





My name is Joe Degraffenreid, and I live in Noble, Oklahoma. I first became a KISS fan in late 1977 at the age of six. I became aware of KISS in the 2nd grade and by 3rd grade ('78-'79) I had gotten all the albums, tons of magazines, posters and merchandise. There was a scarifying influence KISS left on kids from this period in particular, that I'm not sure was ever equaled before or after. Throughout 1978 I witnessed KISS mania take hold of the country and most of my friends. I saw my first KISS concert on October 17, 1979 in Norman, Oklahoma.

As a teenager I remained an avid fan, and around 1990 I came across a copy of KISS Army Strike fanzine at a record store, and I had picked up a KISS magazine with two pages of listings of fanzines. I still have that magazine, where certain 'zines are circled. I wrote most/if not all of them, and the ones that responded, I subscribed to. I remember KISS Machine and New England KISS Collectors Network were among the first, and I became hooked, partially because it took me back to my childhood and showed me that I wasn't the only one still into it. The underground KISS networking was intriguing, and I became immersed in it. I initially became aware of it by the fanzine listings on the Hot in the Shade thanks list.

KISS Hell fanzine began in July, 1992, and our last issue to date was in 2005. We've printed 35 issues to date, with some special issues along the way including a comic book, a three-part "best of" and a members-only booklet— although new issues are a possibility, to coincide with the new album next fall. The fanzine has been on hiatus; although I've always intended to do more if and when the time becomes right.

This KISS fanzine obsession opened my eyes to the underground KISS phenomenon that was taking place, and it also provided a new way to be a KISS collector, which unlike the late '70s, was anything but un-cool or trendy because of the underground aspect of it.

Another thing which triggered me into my second wave of KISS obsession was discovering the vast amount of bootleg KISS records (which I first saw in the *Still on Fire* book from circa 1988) and from the sudden availability of vintage concert footage that surfaced on VHS tapes at a local flea market with the then never-seen, makeup era footage. (The *KISS eXposed* home video seemed to be the tip of the iceberg for this stuff). It was like a gold mine of KISS treasures had been found, and I again began collecting KISS stuff. A combination of the live/demo bootleg audio, the bootleg video and the fanzines began a whole new chapter in KISSTORY that supported the present as equally as it did the past, unlike later years when the KISS fanzine world dried up, and everything seemed to focus on nostalgia.

These elements (along with the fan-run KISS Conventions and the tribute bands) allowed KISS fandom to take on a life of its own that had more dimensions than ever before; it was a world within a world. All of these things added fuel to the fire and took me from casual fan back to KISS mega-fan, and within one or two years I'd decided to start a fanzine myself, since there were none in Oklahoma. For the first issue, I merely reviewed a Criss show and did a Q&A with the tribute band Cold Gin. I had no hopes other than to meet the band one day. Soon I found that doing a 'zine connected you to the other people in the underground of KISS, "Oh you mean we can trade 'zines now? I don't have to pay to renew my KISS Renegades subscription? Awesome!" Although the first two issues were done primitively and stapled together, people reacted to it. I'd cover all the

local KISS-related events, tribute shows, shows by Ace, Criss, all the tribute bands, etc....and I began to meet many likeminded people, some who remain friends till this day. I promoted so much that once I was passing out *Kiss Hell* flyers at an Aerosmith show and a few weeks later was thrilled to get a letter in the mail from Lydia Criss, saying that I'd given her a flyer at the Aerosmith show, which she was shooting, in Oklahoma City no less!

So, things grew from there. I found that Gene was quite cool about returning Q&A interviews, as were Paul, Eric & Bruce, I was able to do phoners with Eric, Bruce and Gene within the first three years, and to me it could hardly get any better than that! How do you top that!? Well, one day I'm sitting at home, and Tommy Thayer called, and he mentioned KISS were doing Convention tour and that he was going to put Gene on the line, and I said, "Are you serious?" Then, Gene explained the concept more, about their convention tour. I was appointed as the Coordinator for the Dallas Convention. I believe they appointed mainly fanzine editors to do this on most stops of the tour, meaning ! booked the dealer tables, I promoted it, I took posters to record stores, and got photos of the store with the poster hanging up. KISS actually sent a fully signed 8x10 personalized to each store, and some of these stores seemed taken aback when I told them they would be getting a signed 8x10 for it.

On to some of my most memorable experiences. The Dallas KISS Convention day came, and basically one dream seemed to come true after the other all day/night long. First, Tommy took us back to meet the whole band before they came out to do their Q&A, and at this time I'd never met one member, let alone the full band. We were in this hotel restaurant hallway, and here comes KISS, and I remember, as much as I was telling myself to keep it cool, when I saw the band walking towards us, I said out loud, "Oh my god, that's PAUL STANLEY!" (or something like that.) It was one of those moments when you're thinking, "Did I really just say that out loud?" So they came up and met with us and a few other people, and Tommy introduced me to Gene, Paul, Bruce and Eric. We got 20A. The fired very with Ring while.

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photos, autographs, etc. Then we came out, and Spiro (from Cold Gin/Alive, etc., who was working the tour) asked if I wanted to help out. "Sure!" I replied. He handed me a cordless microphone and told me to take questions from the fans in the back, and we traded off with him covering the front and me passing it around in the back. Then, when the band did the acoustic set, I was off to the side snapping pictures, and Tommy saw me and told me to get up closer, and then he said, "No, go up there," motioning to maybe three feet away from Bruce on the stage. I went up there and took a few shots, but that was Tommy, always helping out as a KISS fan himself. Another highlight was getting to Detroit at the Tiger Stadium show and opening the Alive Worldwide official magazine and seeing a segment devoted to fanzines, and KISS Hell listed second. Plus a photo of mine of Spiro with Cold Gin was included elsewhere in the magazine. It was a big deal for me from growing up buying KISS magazines, to be part of one was beyond awesome.

Then later in the tour, the same thing happened in Nashville, after I bought a copy of the Kiss Rocks the World magazine at the venue and saw our covers in it. For a short time they did a video montage intro on the '96/'97 tour, and some KISS Hell covers were included in a short, fanzine-collage segment. The 1997 Nashville show was my next in-person meeting with the band, except for Peter. I was able to meet Gene and Paul in makeup. We got to watch the whole band walk to the stage in full makeup and costume. Then after the show we got to meet Ace for the first time, and got to meet Paul again. I got both to sign my KISS Rocks the World magazine, which I still have.

From that show my most prized autograph was obtained. As we were sitting calmly backstage, Tommy came up to talk for a minute, and I handed him a blank piece of KISS Hell letterhead and said, "If any of the members can scribble something on here, even if you sign it yourself, that would be great." Well, I thought nothing of it, and after the show we went back to basically thank Tommy, and he'd gotten Paul, Gene and Peter to sign the letterhead. Then he said, "I just need to get Ace, I'll be right back." And he was! I was handed a letterhead signed by all four original members, with the greeting from Gene at the top that said, "Hello From Nashville." This autograph hangs proudly in my KISS room in a frame.

Along the way, all kinds of cool things began to happen. The guitarist from Wicked Lester contacted me, and eventually he sent me a copy of the Wicked Lester album, which sounded much better than any bootlegs I've ever heard. VH1 would call me out of the blue and ask for help in promoting certain KISS shows they had coming up, and a guitar instructional course called "Learn To Burn" asked me for help in what would've been the ultimate "KISS Guitar Lesson" (which unfortunately never came out). As for highlights of doing the fanzine work itself, being able to obtain a phone interview with Peter Criss in 1997 was a pretty big deal, as the Catman was not doing much press at the time. I remember I'd faxed Gene and asked him for an interview, and I got a call from their management saying that Gene told them to

call me and that he wanted Peter to do the

interview.

Coming home from seeing the Psycho Circus tour in Nashville in January, 1999, I saw Gene Simmons in the airport and approached him with a copy of KISS Hell. He invited me to have a Coke at a small airport restaurant, where he sat down and read the 'zine a bit, It was here that I saw the hysteria that follows Gene firsthand—people working there went nuts. He was eating and signing at the same time, literally!

I finally got to meet Peter on the Farewell tour in 2000, Other highlights were some of the unofficial KISS conventions, where I got to meet Vinnie, Bruce, Eric, Barry Levine, Richie Scarlet, the Frehley's Comet members, etc. I got to hang out with Eric a few times when he came through town playing with Gilby Clarke and Alice Cooper. Another highlight was just simply being enough to occasionally honored associated with the Hottest Band in the World, through either seeing my photos or articles in other KISS fanzines I contributed to (Strike, Kollector, KISSaholics, etc.) or being able to see KISS Hell on the thanks list in the KISStory book! Or being thanked in any KISSrelated book. It was really cool to see quotes from some of my own interviews in the KISS Album Focus books. Since this is all stuff I would have been buying anyway, to see that some of my interviews help narrate the story in those books was great.

As we all know, being a KISS fan is a lifelong thing. Only great things came out of me doing KISS Hell. It taught me a lot about things other than KISS, and it allowed me to contact people in other countries, whom I'd probably have never gotten to know otherwise. Around 2005, I'd done an issue of KISS Hell and spent a lot of money printing it, when all of a sudden, many of the places I advertised the 'zine for sale in suddenly refused to promote the issue. I then decided to take a bit of a break until I could figure out if the band really wanted 'zines around anymore or not. The biggest excuse I got at that time was that because of the official KISS magazine, which was then out, they were afraid KISS would object to them promoting fanzines. I knew better deep down, and I've kept the faith right up until now. I don't rule out putting out new issues; I think with them doing a new CD, this could be a great time

I truly believe that KISS fans still want the fanzines. They don't just want Web sites. Web sites will fail to capture significant times in KISStory as well as the

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preserve that time period. No site will ever be able to accomplish that. Nobody can hold up a Web site and say, "Remember when Vinnie Vincent was on the cover of KISS Online?" Web sites cannot ever be collectors' items, or a neurological trigger to someone's youth. Sites are a quick fix, but over time they will fail to have preserved and provide a month-by-month, tangible account of what happened at significant times in the history of KISS. It's my belief that, especially, KISS fans want the artwork, they want the color photos, they want the centerfolds and the When I think of my KISS magazine and fanzine collection alone, there's no way that element could ever be replaced by any Web site. I have so many varied and well-done publications that document KISS history, from comic books to import magazines, guitar magazines, the late '70s gossip mags, teen magazines and Playboy. With every

magazine that KISS was a part of, the thing that becomes clear is how much those magazines became part of the KISS history years later. They go right along with the albums and the tour books and the T-shirts and other things, which are now what helps to preserve those eras. Whether they're from the Animalize/Asylum time, or the '78-'79 period, or from down times for the band (i.e., The Elder), they all capture a time and place for the band. This is an element that fanzines delivered which is most missed in today's climate of over-information. Magazines and fanzines are both a big part of KISS's overall history, and it's hard to imagine one existing without the other. You could almost listen to "World without Heroes" when imagining what KISS would've been like without the album covers (in reference to the digital-age prospect of no more physical CDs or albums), magazines and fanzines. They all co-existed to create the magical aura that KISS was and is.

fanzines have. I can tell you that just by looking through my fanzine collection, if I want to be taken back to what it

was like in 1992 as the Revenge tour started, the fanzines put you front and center into the world of KISS, and they

—Joe Degraffenreid

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#### KISS 24" DESTROYER DOLLS











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Tim Healy and Frank Munoz - Editors

The whole story started way back on March 30th, 1988. I had been a KISS fan since about 1975 when I was five and first exposed to the famous four faces on some music magazine.

I remember going to the next door neighbor's house and listening to KISS *Alive!* over and over...

Fast forward to 1988. I was involved in the lighting crew for the local high school theater department. KISS was in town for the Crazy Nights tour and an alumnus from the high school was on the crew. He gave me my first backstage experience, where I met Gene and Eric and saw the massive show that night. During the show, I bumped into some guy who looked familiar, and the next day in the halls of school, there was that guy, Frank (Munoz). The friendship was forged and continues today. We were guests of the band at the Madison Square Garden show in 1990 for Hot in the Shade and went to the aftershow party, again chatting with Gene, Eric, Paul and Bruce. This was an amazing night, and the band gave us the ultimate hookup, allowing us into their private closing-night party with the likes of Rush, Lita Ford, Bill Aucoin and many other celebs who happen to be in New York City that night... November 9, 1990. This was also Eric Carr's last show.

The decision was made to go to the next KISS show wherever it is...NO MATTER WHAT.

1991: Eric Carr passes.

April 23, 1992: KISS plays The Stone, ironically in our hometown of San Francisco.

We knew we had to take this to the next level, and I was getting more into live-concert photography, so I had to shoot this show. My friend, who wrote for a few magazines, said I needed to send the management a request for credentials; however, I needed to be an actual contributor to a magazine of some sort.





It became clear that with our passion for the band, we needed to put out our own magazine based on KISS and only on KISS. We went through a short list of names but KISS Heaven just seemed right from the beginning, and we went with that name right away. The first issue was pretty grassroots and made of cut and pasted photos blended with various editorials and reviews of the show we saw in New York a couple of years back. We sent a copy to KISS management, who were very hospitable and even put us on the list to go to New York for the club shows at the old Studio 54, then called The Ritz, as well as the Brooklyn staple, L'Amour. We spent some time with the band and even were involved in transporting their costumes, more like stage clothes, from New York City to Brooklyn. The show at The Stone was amazing as it was the first with Eric Singer and in our back yard, but seeing KISS in NYC is just so special. We went on to put out over fifteen issues of KISS Heaven with hundreds of fans on our mailing list subscribing to the magazine that went from a photocopied 'zine to one designed on a computer, allowing for a very graphic, intensive work of art. We even caught the eye of the band, who referred to us as their "West Coast Fan Club" on a few radio interviews. We also had our covers grace the pages of the Revenge tour book as well as KISStory.

You see here one of our earlier covers; also included is our famous "WHAT IF....." centerfold that caught the eyes of many fans and was a sign of things to come—we were lucky enough to know about it earlier than most.

KISS Heaven was a labor of love for Frank and myself...and was a great time in the history of the band we all still love and rock to today.

-Tim Healy



#### KISS Revenge (polivia)

KISS Revenge fanzine started as a local need of the Bolivian KISS fans to spread the news about the band and the Reunion Tour. Since that magical MTV Unplugged concert, every single KISS and rock and roll fan wanted to know what was going on with the band and the future of the four original guys. So I decided to organize and collect all the information to print a bi-monthly magazine. Then I called a couple of friends who had businesses relating to music for their sponsorship. They gladly agreed, since the idea of the product was new—no other rock band had a fan magazine.

We delivered it at one of the fan conventions that took place in La Paz. The comments were pretty good because people could find the latest information with pictures. The most common content included in every issue was: latest band news, album reviews and song lyrics, and new merchandising. Each issue was printed in black and white, and thus the look was very different and eye-catching; we tried to follow the *Revenge* album look and style.

The fanzine lasted for a few years, and the main objective was accomplished. Then the Internet arrived with all the information that you could want to find. The Bolivian KISS Army currently has its own Web site to promote our local tribute band, Deuce, which is one of the best and hottest Latin American tribute bands.

-Eduardo Prudencio







#### **Washington State KISS Konnection** (USA) 1992-1996

I started listening to KISS in 1989 when I was fifteen years old with the release of *Hot in the Shade*. A few years later, shortly after the release of *Revenge*, I decided to start my own KISS 'zine. I ran it for four years.

One of my favorite moments was meeting Gene at Endfest (a rock festival put on by 107.7 FM "The End") in Bremerton, Washington, in 1994. He was the emcee of the event, and he got me backstage when the doorman told him I ran a fanzine. I was the only KISS fan there! I spent a solid two hours hounding him with years of questions. He finally said, "I REALLY don't want to talk about KISS right now." He swatted at a fly that was hovering above a burrito that had been fetched for him and said, "This is a very stupid fly." He then looked at his meal and said, "This is really bad for me." I felt very special that night, being the only KISS fan at a grunge-rock festival. Gene's publicist arranged free tickets for the event, with my only

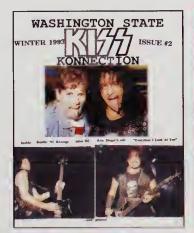
responsibility being to find out a way to get backstage for an interview. Thanks to Gene, he made it possible.

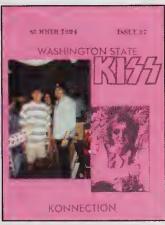
A year later (1995):

Tommy Thayer called me at my grandparents house (I lived with them while going to college). He said he had Gene on the phone to talk to me! Gene got on the phone and said, "So you live up in Washington [state]?" I replied, "Yes." Then he said, "How's he doing?" Corny Gene humor, but I was floored that he called me. He asked me to help put up promotional posters for the KISS Conventions and offered me a VIP pass if I'd help work the event. I covered the event for the fanzine at the Seattle Center Tribal rooms where the event was held. My biggest errand was running to KISS's hotel to pick up a credit card machine for the sales booth. I felt like I was able to do my part as a member of the KISS Army. Gene and Paul signed a poster of mine and complimented me on my 'zine.

Those four years were a wonderful experience in my life. Thanks KISS!

-Cyrus Aman





# Hotter Than Hel

The first time I saw KISS was in a German magazine called *Bravo* in 1979. I was thrilled by their look, although I'd never heard a KISS song. A few days later "I Was Made for Loving You" hit the German charts, and I started to buy all the KISS LPs. The band had a magic that no others had. I was a child in 1979, and it was a dream for me to do something for KISS and for the KISS fans, but I was too young at that time.

Then in August 1994, I started the German KISS Fan Club (Hotter Than Hell) after I met Peter Criss in Germany, and we did an interview. It soon became the biggest KISS fan club in Germany, with a German printing fanzine called *Hotter Than Hell*. In six

years I made nineteen fanzines. It was a lot of work and a lot of love.

Early in 2001, after the Internet got bigger and bigger, I decided to stop the fanzine, and I started a KISS Fan Club Web site (www.kissfanclub.de). The Internet provided a great way to bring fans news about KISS directly and for free. It was a dream come true for me to run the KISS Fan Club in Germany and meet all the crazy KISS fans from around the world and also all the members of KISS. If I could turn back the clock fifteen years, I would do the same again. It was the best fifteen years in my life. The best days in my life were seeing all four shows KISS performed at New York's Madison Square Garden in 1996. I want to thank all the fans who supported and helped me. Maybe we also can celebrate the 25th birthday of the Fan Club together with the KISS Alive 45 Tour.

-Harald Streibl















#### KISS Kollector (Holland) 1992-present

In the summer of 1979, around the time of my tenth birthday, I became a KISS fan. It was the time when "I Was Made For Lovin' You" was a worldwide smash hit, which I only found out about after I'd seen an impressive collection of KISS posters hanging on the bedroom walls of one of the older kids in my neighborhood. First I couldn't make out whether the logo said "KI 44" or "KISS," but once he had played me the *Dynasty* album, I'd never ever forget the name of the band. In fact, I made sure I got the album for my birthday, and from that moment on I was a fan and started to gather more information about the band. Turned out they had already released a bunch of albums prior to '79, and thanks to

my dad's connection with Dutch multinational Philips (at that time the owner of the band's then record label, Phonogram/PolyGram) I managed to quickly collect all the old albums.

It took me a few years before I found out there was a KISS fan club in Holland at the time, but once I did I joined immediately. Later on, I also subscribed to other KISS fanzines, and as I grew older I started to write articles for some of these fanzines. But by the late '80s/early '90s, the Dutch fan club had vanished, and I started to think about starting my very own KISS fan club and fanzine. I thought that KISS fans in Holland deserved to have a KISS fan

club and fanzine in their own country. Sometime in 1991 the time was right. I had successfully ended my studies and was offered a job at a small design studio. So I finally had the funds on to a private party through to begin a fan club/fanzine from scratch. All on my own, and after a lot of work, I put together a very limited promotional No.0 friend and I attended conference and hung out to the band, their management and record label, and also to some of the other fan clubs and 'zines in the world. After positive responses from all of them, I decided to really get this thing going. I started to advertise the fan club, and the first members joined the club. In February of 1992,

the first real issue came out, and with more and more KISS fans from all over the world joining the club, it became quite impossible to continue doing the fanzine all on my own.

The next issue was printed professionally, and a few fans and photographers from various places in the world began to contribute to the fanzine. That second issue focused on the band's UK Tour, which I had followed from beginning to end with some friends. It was also the

first time I met the band in person with many more times and great experiences to follow. Of all of my experiences with the band, there are two definite highlights. The first one being Paul and Gene's promo tour in 1994, when they came over to Europe to promote the *KISS My Ass* tribute album plus the forthcoming *KISStory* book. I spent a few days with them in Paris and in London, where in between interviews, they had all the time in the world for me and a handful of other fans they signed anything we handed them, and they never got tired of talking to us on whatever subject. They even invited us to join

them in the MTV Studios where they'd do their very first unplugged performance (Goin' Blind), and later on to a private party thrown by Bob Geldof. Another highlight was the 1996 Donington festival where a friend and I attended the reunion tour press conference and hung out backstage all day until KISS took the stage. In fact, in a way we were responsible for the band getting on stage a little late, as Gene didn't stop talking to us and had to be pushed into

the van taking them to the stage by bodyguard Andre 'the Giant' Augustine.

Over the past 18 years KISS Kollector fan club and the fanzine became much bigger than I had ever expected and within a few years the fanzine changed from a black/white publication into a full-color glossy magazine. Especially since fellow fan Jan Verdoorn who quickly became a very good buddy of mine started

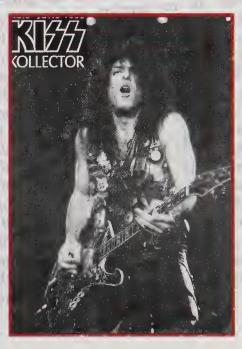
helping me out with the layout and

design; then things were taken to a professional level. KISS Kollector is now not just one of the two longest-running KISS clubs/ fanzines in the world but also the longest running one in Holland. Over 60 issues have seen the light of day so far. It's been hard work, very hard work, but it's always been a labor of love, and I can't wait to hear the responses from the fans once the next issue is out.

-Joop van Pelt







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## The Neon Glow (USA) 1992-1993

Whilst most KISS fanzine publishers slaved away at their typewriters in the pre-PC era, guided by the premise that they'd super-serve their mailing list of fellow die-hards with heretofore unearthed tidbits of KISS-related minutiae (long since deemed less than newsworthy by the mainstream media), my motivation for publishing *The Neon Glow* in the early '90s was far less noble, and far more selfish and/or "shocking." Depending on your point of view, I suppose.

I say "shocking" as if it were still possible to do such a thing to the likely reader of this piece. Chances are, if you bought this fine collectible compendium of 'zines, nothing KISS does can shock you any longer. Yep, you've not only survived the Fox's cover of "Beth," but you were there for three different Catmen (completists should include Eddie Canon, after all), not to mention Gene as Velvet Von Ragner. Yes, you've been there through the thick and mightiest of thin. But if you borrowed this book (because you were too ashamed to buy it), chances are you know maybe three KISS songs by name, have no idea KISS ever took off their makeup, and would be "shocked" to learn some of us actually care about their music. Totally and completely. Count me in as one of the sort.

In late 1975, as my mother drove myself and two sisters to the seemingly glorious Marquette Mall in Michigan City, Indiana—with Chicago's WLS blaring over the AM radio once again—I had no idea which group it was, exactly, that was inviting me to a party that had just begun, but these cavemen were gonna "let me in!" via an irresistible Neanderthal rhythm, and a monster hook to boot. Though I had no idea why they were interested in rocking only "part of every day"—I was in. I HAD TO HAVE THAT RECORD, and eventually I did get it. Sans picture sleeve, no less.

Sure I had seen photos of that "KISS group" before said purchase, but I used to sort of confuse their album covers with Steve Miller's *The Joker* at the time, and well...it didn't occur to me that those masked "queers" (as my mother called them, after we were frightened by them on the *Mike Douglas Show*) were actually the same cavemen inviting me to "Rock and Roll All Nite." Regardless, I was hooked by the music, first and foremost. Believe it.

Seventeen years later, I remained musically engaged in this fantastic foursome—and became obsessed with knowing more about what made their songs tick. How they could drift from Humble Pie to The Who to T.REX-ish influences on KISS Alive!, then revert to Pink Floyd—meets proggy





Genesis mood swings on The Elder (don't get me started about the stunning segues from power pop to disco on Unmasked!) More importantly, KISS were always about their hooks and harmonies still being evident long after the blood, makeup and bombs had faded. If you doubt this, watch their 1995 MTV Unplugged episode and tell me it isn't less calculated and far more liberating and joyful than the average self- absorbed grunge boys of the day. KISS have many great songs...and I wanted to get to the bottom of them, so I started a "zine" to do so. Though I have since worked with them on various musical and professional levels, nothing knocked my socks off more than the first time my home telephone rang one day, and it was Gene Simmons himself-taking the time to chat with an obsessed fan-boy with a circulation no greater than 48 readers at the time. We actually got into an argument about the art of songwriting, Gene and I, during that call...not because he'd heard one song I had ever written, but because he gave me the benefit of the doubt for no reason, other than I cared, and so did he.

KISS created a culture amongst their fans where believing in yourself would eventually pay off, and for many, it has. They probably regret that this has also created a nation of anonymous bloggers who all think they know better than Gene or Paul about everything...but therein lays the secret to it all. The value of passion over passivity has never been lost on either Simmons, or Stanley. My compliments to the Chefs.

For those of you that doubt their songs, look for "Ken's Killer Kiss Kuts" iMix on iTunes, and thank me later!

-Ken Gullic



P.O.BOX 551422; DALLAS, TX 75355-1422
VOLUME I #3 SPRING '93
SUBSCRIPTIONS: \$10 SAMPLE ISSUE: \$2.50
payable to: Ken Gullic (check/money ord.)
Publisher/Editor:Ken Gullic Graphics: C. Kuhn, M.Coon, K.Gullic ISSUE #3 exclusive photography: Jim Hewitt Greetings glowsters! Can you believe it? ALIVE III and The NEON GLOW #3 all at the same time! It seems like just the other decade when I was freaking on the "Evolution Of KISS" book in Alive II, I was mesmerized: Eventually I even listened to the record! EYYEEEEE!! GOTTA PEE! ALIVE III!! (Sorry.) Yup- we've already got our faves here... And they're surprises! [Next issue we'll compile your votes for fave "A III" songs- so send us yer 5 faves!!) Here at T.N.G. it's: (in no order) "I JUST WANNA" (Amazing since your editor wasn't knocked out by the REVENGE version); "HEAVEN'S ON FIRE" (even more amazing this used to b.o.r.e. me... but now Gene's fills with Mr. Singer and Bruce's "Stone-isms" save the day!); "WATCHIN' YOU" ( shoulda joined it w/SPIT for a groove-twofer!);
"I WAS MADE FOR LOVIN' YOU" (Sorry Gene-[see interview]killer vox by Pauly!) then it's a tie between "CREATURES..." (for Bruce's extended solo) or "DETROIT..." (
for Paul's vocals) or, well- give me time! "We're game turn the microphone over tah...") ACE FREHLEY now has his own fanzine called ROCK SOLDIERS and he's heavily involved. Write ROCK SOLDIERS; P.O. Box 618; Yonkers, NY 10703-0618. Tell 'em T.N.G. sent ya! KISS IN ROCK AND ROLL HALL OF FAME? Sorta!
The "Hall" has contacted T.N.G. and requested copies of The NEON GLOW for their archives. We even made it into the REVENCE tour book!! (lower right hand corner of fanzine page between KISS Crazy and KISS Strike) THANKS GUYS! No word on an ALIVE III tour. GENE is apparently involved in a proper KISS Tribute Album which will include Garth Brooks, Anthrax, Nirvana (they sucked on "Hard To Believe" mega!), Jam, Nine Inch Nails, Green Jelly, Stone Temple Pilots and more? (I told Gene about a dream I had where Tony Bennet was doing "A World Without Heroes" and he seemed very taken by the idea so...?) EDDIE
KRAMER recently told Billboard: "The band just sounds like it has a fresh spark. (regarding ALIVE III). Eddie's doin' a HENDRIX tribute... Will ACE or KISS show up? YOUR votes for fave REVENCE songs?

#1 UNHOLY (18%); #2 TAKE IT OFF (13%); #3 (tie) GOD GAVE...; I JUST WANNA and THOU SHALT NOT received 11% each. Keep your ears open for POLYGRAM promotions in your town involving ALIVE III listening parties of some sort with KISS in person! Your fave record stores should know of this. Speaking of... A final word on "A III": Hats off to Gene & Paul for sticking it out and making it happen. Kudos to Bruce and Eric for RISing TO IT! To those of you (i.e. all of us) who miss ERIC CARR; yes it would be awesome if he had been here for this. But he's not. Ultimately ANIMALIZE LIVE UNCENSORED shoulda been the ALIVE III era and we'd be up to IV by now. Do not resent KISS for carrying on. them for blessing us with ERIC CARR to begin with. Spare a thought for his family. "Nobody's messing with you..." Peace.

Ken Gullic





#### " TOTAL E. GENE "

TNG: "Would you say that the difference between a good song and a bad song is that a good song is finished?"

GENE: "No, I think that's very surface... You can finish a bad song. Finished doesn't mean anything. Who determines when a song is finished?"

 ${\bf TNG:}$  "I'm just thinking that if a song is weak-maybe if you'd worked on it longer..."

GENE: "Oh not at all! You can work on a bad song from now until dooms day. It'll still be a bad song. But if you've got the germ of a good idea... A riff that connects. Even if you don't finish the song people will be drawn to it. People go "Oh I like that riff!" "That's a good melody." You know, it may not hold upbut you'll immediately go "Gee- that's something interesting." A piece of shit- you can spend... I don't care how many times you re do it."

"No I don't think it's how long you spend working on a song. It's whether or not you've actually got the goods. And to back up that point; some of the songs that people think are better songs- some of them took five minutes to write and others took five months. Specifically; "Domino" took a half hour to write. "Unholy" took about three months. "Thou Shalt Not" was about three or four weeks! So there just are no rules."

TNG: "Well it sounded good when I said it once..."
GENE: "It was a nice sounding thing but I didn't buy it. Do you write songs?"

TNG: "Yes I do."

GENE: "So, do you find that the better songs that you write always take more time?"

TNG: "Not necessarily."

GENE: "Well you've contradicted yourself."

TNG: "Well maybe I have but I will say this. There's been some songs that I've thought 'This sucks.' And I've maybe formed a different band and we work it up again and some other element comes into it and all of a sudden they eventually end up being good."

"It depends on the players or maybe you come up with another idea."

GENE: "Well they don't yet wind up being good. Because you and I aren't the judge. If they connect with people—at that point it'll be good. Before then it's the promise of something."

TNG: "Well that leads me to another question. When do you consider an album successful? When you've made the record that you've intended to make or when it goes top ten and platinum?"

GENE: "It's when I like it. Because there have been songs that we've recorded or albums that we've made that have been very successful- "Crazy Nights" and "I Was Made For Lovin You"- which I don't like. I think "I Was Made For Lovin' You" may have been the biggest single we"ve had world wide. But it doesn't do anything for me."

"At the point that we were doing it I was buying it but in retrospect... You know it's like when you look back at your own older pictures. You go 'Oh my god, I looked like a geek!' But at the point you were doing it you bought it."

TNG: "Would you say something like "Naked City" [UNMASKED] is a better song than "Murder In High Beels" [ANIMALIZE]?

GENE: (pauses) "...Yes."

TNG: "I think the problem with some KISS records that you guys don't necessarily perform music from anymore is the production-whether it's UNMASKED or The ELDER...

GENE: "No I don't think it's the productin-I think it's the style of music."

TNG: "Well getting back to the 'pop crap' statement regarding the last ten years or whatever. I know you have specifics in mind..."

GENE: "Yeah- all the records (laughs)."

TNG: "But it's like this Gene. It's like your dad going 'You know that Christmas present I gave you ten years ago— I didn't buy it. My girlfriend did..."

GENE: "No it's not the same thing. It's not the same thing because when somebody buys a present- your heart is in it. And there's no question that our heart was in the records. But it's just as valid to say that 'You know what? I don't think that's as good as this.' It's the same as looking back over your life and saying 'You know what? That year I was goofing off!' That's valid. I'm trying to be as honest with myself as I am with everybody who cares about the band. It's much easier for me to say 'They all sold a shitload of records and they were all great!' That's bullshit."

TNG: "Well, on a certain level when you came out and said 'Gene Simmons hasn't been there all along' I thought 'Yeah, Gene gets it.' That's kind of been a problem. Paul's carried the band on a few records- I see that. But there were moments that I liked."

GENE: "Oh, that's okay. But moments don't make a movie. You know all these records that I'm talking about being 'pop crap'... There were some very good moments on them. There's some good songs. I really like "Burn Bitch Burn"...

TNG: "I liked "Lonely Is The Hunter"- I thought that was kinda Humble Pie-ish."

GENE: "That was interesting. There were some moments but not enough. And we were... In the videos and the photos- we were all lost in limbo. [Ed. note: So Gene does listen to ACE's solo albums!]. But that's okay. You're allowed to do that. In a long distance relationship you can't always be right on the mark!"

"Songs That Got Away" "TT'S MY LIFE" (Simmons, Stanley) WENDY O. WILLIAMS- WOW

TNG: What kept that from being on a KISS record?

GENE: Paul and I kind of have a check and balance system. You know- when you really don't like a song and you keep fighting against a song- it doesn't get on. Paul & I wrote that song together. He was never crazy about it. So it didn't get on the record. But there were songs that he was crazy about that I said "that's awful" and those never got on.

"SOMETHING WICKED THIS WAY COMPS"

(Simmons) DORO- DORO

TNG: ...a pretty awesome song, I think. GENE: We may re-record that!

TNG: Any chance of this stuff showing up on a KISS box set. Is there that much of this unreleased type stuff floating around? GENE: There's a lot of that. And there will be a box set.

TNG: Any specific time frame for that?

GENE: No.

TNG: I've detected in some interviews that you weren't that enthused about a box set.

GENE: Well, we're too anxious to do new material. Seems to me, a box set should be released when a band wants a vacation. If anything I want to double up on what we're doing.

KISS' WEAKEST ALBUM?

GENE: UNMASKED, probably.

TNG: Is that pretty unbearable for you to

listen to?

GENE: I don't listen to it. TNG: But you like Naked City? GENE: Yeah- I think that's okay.

#### re: REVENCE

TNG: I congratulate you on REVENCE. It's an awesome record. It stands with the KISS records of all time. How did you feel the first time you heard the final mix of Unholy?

GENE: I was BLOWN away like I hadn't been for a

TNG: Do you get in your car and drive around and listen to it a thousand times?

GENE: Oh yeah! Oh yeah, and it really works! You know there are songs that start popping up. For instance in the beginning- Thou Shalt Not wasn't one of my favorites. Now it's one of my favorite songs!

TNG: Yeah I think that's maybe your second best song on the record. It's agressive, the lyrics are great.

GENE: Which one's the first?

TNG: Oh, Unholy!

GRNE: Well see Spit, for a while, was my favor-

TNG: It's definitely in there. I mean, this was the first album in a while where we have 3 or 4 Gene songs before we get to a Paul song that I think stands- you know- that's just my opinion.

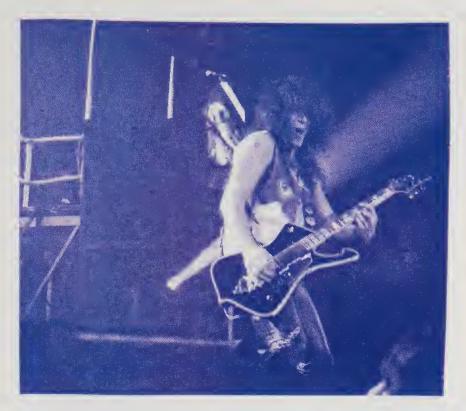
GENE: No, I understand!

TNG: There is one song that I thought was weak on REVENCE. I think Paralyzed ...

CENE: I agree with you! And that's why... You know as the song was starting to be mixedin the beginning I thought "wow this thing is like a steamroller" and towards the end when everyting was mixed- I went "You know what? This is ok but this record is much stronger than

this song and that's why it was pushed all the way to the end.

TNG: I thought the rap section was interesting. GENE: Oh that was a very... It was a much long-



PAUL STANLEY days before recording ALIVE III! (Chicago; 11/21/92 by Jim Hewitt)

er song! And it was a very long rap. And there was a very very long instrumental piece in it. That was all cut down. Because it just didn't stand up.

TNG: I agree with you. But again- Unholy just knocks me on my ass. Everybody brings up the make up era and Gene Simmons' persona at that time but in the video for "Unholy" I think- in some ways the Gene Simmons persona, if you will, is more wicked than it has ever been. And to an extent- as awesome as the make up thing is- this is almost scarier because this is Gene "for real". When you roll your eyes in the video- it's so intense that I don't know how anybody could think that this doesn't compete with the past 'cause it absolutely does.

GENE: But I do have to say- nobody can compete with their past. No matter how cute you think you look today, when somebody whips out a picture of you as a baby- you lose, you know. You can't compete with the past. And there's no reason why you should.

TNG: Any surprises for ALIVE III as far as song inclusions go?

CENE: Four from the first chapter of the band. 3 or 4 off of CREATURES. 3 or 4 off of REVENCE. And then a smattering of middle period stuff. And overall- we recorded a lot more than we used. We've got another 10 songs sitting around. At least today we think it's the best of all worlds. 16 songs on the American- 17 for overseas 'cause they always demand another track.

TNG: What song is on the overseas one? GENE: "Take It Off"- and at the same time we're editing a long form video. The name of which we don't know yet. And there will be a long-big book.

TNG: When is that coming out? GENE: We don't know that yet either.

TNG: Do you know the name of that yet?

GENE: Harry probably... not yet- we don't really know. Then there will also be... We're also starting on a fall record. soon we'll also be able to tell every body this other big thing that we're working on but we can't talk about it now!

TNG: That's really fair Gene, thanks! I read somewhere that you guys had done "Sweet Pain in a sound check- any chance of something like that on ALIVE III?

GENE: Everybody thinks that when we do soundchecks that some how they get recorded or something- and I gotta dispel that rumor. But actually I don't care if people think thatthat's okay too.

What actually happens when you do a live record- you've got thirty mics all over the place... So during sound checks you have to do very thorough checks- and that's why you show up and do long, long sound checks. And during sound check we play all kinds of weird things.



HUE KILICK at a March '93 Guitar show in Arlington, TX. Music News.

CRAZY NIGHIS

from UK

costcard

REVENCE box

from Jap.

pade

draw

#### BRUCE on ACE FREHLEY

"Calling Dr.Love" solo : "I always liked was never afraid of playing low r on the guitar- which is really cool. Therefor to play higher up 'cause live it certainly cuts above the band. But I really dig how he starts out on that low E note on the D string. You know, hammering it like that. Then bending a G way up. All that stuff is real cool! And I think I've begun to appre-Clate ACE more now than ever, actually. It's kind of odd. And I think you probably see that in some of the ways I've been interpreting the old material live on the Revenge tour. So it's a cool track with a cool solo on it!" [from ROCK AND ROLL OVER].

"Shock Me": "Actually, it was nice hearing that again 'cause I hadn't heard it in guite a while. ACE plays some really cool stuff on that. It's obvious to me, you know hearing that, how much someone like a Jimmy Page or even a Chuck Berry influenced him. And how he'll find certain riffs to repeat and make them interesting. I find that that really does take a skill. One thing about ACEs solos is that they're memorable. That's something that I know I strived for on Revenge. So that's real cool- kind of funny how it has the little flanging on the very end note. It's a real cool solo."

[from LOVE GUN].

"Dark Light": "Not one I was familiar with so it was kind of cool listening to it. It's interesting how in the very beginning there's that cool note he starts out on and then ACT does some really fast picking. And then he.. It seems like it has a modulation in it. It actually goes down from where the solo starts to where he's really doing a lot of the melo-dies... changes down to low E. There's a cou-ple little Zeppelin like things in that. It's very cool in how it gets back in to the "dark light" chorus. That's a cool track, I hadn't heard it! And I definitely kind of sense Bob Exrins influence, since he produced that record I guess he had something to do with that whole percussion section undermeath it too. It was pretty cool!" [from The ELDER].

#### The EVOLUTION OF -KISS- GENE?







#### BRUCE on **VINNIE VINCENT**

"Fits Like A Glove": "F.L.A.G." snows
Vinnies technique. You can tell that the Vinnies technique. duy can play jazzier kind of music. And that was what he was always going for, I think, in some of these solos. 'Cause I know he knows a lot of progressive stuff on durtar. There's also a real cool effect on his guitar that I like. I think it sounds like some sort of chorus/harmonizer effect. There's some Jeff Beck in his style- and definitely wild usage of a Floyd Rose. So I think that that song does really show off Vinnie in a very good way. Good playing!"[from LICK IT UP].

"NOT POR THE INNOCENT": "That one doesn't fare as well, to me, as "F.L.A.G.". I think Vinnie had this one riff that he kept repeating in that solo quite a bit. know it's like a popular signature for himit just happened too many times in the so-lo- to keep me interested. But once again he's got that cool sound and there was one real cool Beck type of riff in that so it isn't all for naught if you know what I mean."[from LICF IT UP].



"I've Had Enough": "Mark's a really interesting player. As much as it kind of really fit the song, what he played—and I think it's really great—it's just... His style is very perplexing to me in a sense. His ap As much as it kind of really preach to guitar and his influences, I can tell, are just totally different from myself, Acc's and even Vinnie's. And that's why I Access and even vinite s. And that swift a always find his... To critique his solo... Find of a mystery to me. It's much more interval oriented. I know people like Alan Holdsworth were like his buddy and pai and he's a really progress-inguitarist-like I said, as much as it fits it's very hard for me to critique. Except must it's real interesting playing but I pre-fer stuff that has more vibrato and soul than at the process of think

ANIMALIZE is a terrific record and Mark did a great job on it.

> AT RIGHT: BRUCE "This is not my hand" KULICK with the 2nd ANIMALIZE tourbook in Dallas Feb. '88. pic by K.Qillic



## KISS'n Times (USA) 1994-1995

I produced a KISS fanzine back in '94-'95 called KISS 'n Times. I did it for three or four issues during that time-frame. I recall passing it out for free at a Chicago KISS convention in '94 and getting maybe a dozen people or so to write me to "subscribe" to it. At the time the Internet was just starting to really take off, and I didn't have my own PC, so I was using my work computer to put it together.

I was a big fan of all the fanzines, but my favorite was *Firehouse Magazine* done by a guy named Ronn Roxburgh. It inspired me to do *KISS 'n Times* for about a year. Since I lived in the Chicago area, there always seemed to be KISS stuff and news happening, whether it was conventions, Ace or Peter solo tours coming through town, etc. I also always liked to contribute news and other snippets to other fanzines, so I just decided to give it a try. Believe me, it was nowhere near as professional as many of the other fanzines, but I felt it was pretty good content wise, though *KISS 'n Times* morphed into an e-mail fanzine I did in '95 called *Digital KISS* with a guy named R. Scott Bolton.

I'm 45 years old and have been a KISS fan since 1976 when I saw them featured in my sister's 16 magazine. I have had too many great KISS experiences to count, but the best was probably the Reunion Tour in '96-'97. That tour I saw them coast to coast with the help of some well-timed business trips (wink). I saw shows at the LA Forum, New York's Madison Square Garden, the Detroit Tiger Stadium show, plus all the shows in Chicago and within 200 miles of town. I have a tremendous collection of KISS collectibles that was featured in a Chicago newspaper, the *Daily Herald*, back in 1998. I continue to follow the band closely and look forward to the forthcoming new album and tour.

—Chris Stompanato



#### in columbus, ga

Fans in Columbus,
Georgia boping to bank in the
costumed glory of the four
original members of Kise in
concert got three-quarters of
what they bargained for
Saturday April 5th. The
bands original drummer,
Peter Crise, missed the
show at the Columbus Civic
Center due to "sore muscleas." Criss" drum techniclan Ed Cannon filled in
with hastily-applied cat make
up. Criss is back behind the drum kit now

"Peter had been feeling ill when the hand arrived in Columbue and had a lot of pain in his arms. In the late afternoon, he met with a doctor at the hotel and had a massage, but he feit no better and deciled he couldn't play the show-with which the doctor concurred But the venue doors had already opened at that point and it was too late to cancel. If there had been more notice, the show would have been canceled but it got too late to do that," reports Gerri Miller of Metal Edge Magazine.

#### Columbus Incident Stirs Reaction

I've read about the situation with Peter Cries at the Columbus show. Ie this an example of how much KiSS supposedly Tove' their fans? The guys really screwed over a venue full of fans that paid money to ees three Kiss guys and somsone else. Why not just cancel the show? Does the money mean that much? If Peter's health is a problem and everyone is concerned about it. then why continue the tour? I have totally lost what respect I once had for Kiss and can now see what matters. Did KiSS give the fane the option of a refund at the Criss-less show? Did KiSS announce it prior to the show? There are probably people that have walted for THAT show for a long time and this is the kind of shit they got for their \$40? Why not dress the guy up like Eric Carr? Wouldn't that he coul I grew up listening to Kiss and the Dynasty tour was my first concert, so I was genuinely excited to hear that the original hand was going to tour. Admittedly, Kiss SOUNDED great in Louisville. I was impressed with the fact that the music was sounding good after all the years apart, but that's about all that I was impressed with thore. The set list was about as generic as humanly possible. Nothing out of the ordinary.

What I'm basically trying to say here is, don't forget about the music. Kiss is a

What I'm basically trying to say here is, don't forget about the music. Kies is a hand, Speaking only for myself, this tour has gone on long enough and if the haud is tired and the members' health is in question, don't rip off the fans with an imposter, just cancel the show or the tour, get some rest and crank out new material. That would make the fans happy. It seems that Kiss is failing into the same trap it fell into in the 70's where the money and the merchandies mattered more than the music. It's really sad to see from my point of view, but I suppose sagging record sales will make a hand do whatover it takes to get on top again, but at what expense? Bringing in a replacement for Peter in full regalia? Mayhe the surviving Beatles could get someone to dress as Lennon and sell some tickets.

100



### a look through the mirror

by gary garbett

Wali the return of KISS and A trial to return in this and more responsability their make-up in 1996, came the finerest to see the band in the band over 20 years ago. The saveres of the ADAD Worldwide Tour created a theore for fairs, now and fild, to see fleshow even when the stage was mills, and over when the stage was mills, and over continents away. miles and even continents away No problem, because even before MSS tribute bands around the

sake shows with an arroad of MSN ribote banks around the globe. Although their not the same as seeing the artist little globe. Although their not the same as seeing the artist little globe and save as time a neutronian to the originals as possible florer are a few exceptions to seeing a tribute hand instead of Are, Gene, Paul, and Peter First, you get to see all the explosivity, fire, sandow and labord in a small club listed of a 20,000 artist areas. In discretion, since war in a ribit, you get to enjoy the refershweres that the ribit offers since your tacket in the Initiest fland in the rain and costy our around S5 at the door Not leaf or a floestly ribit in Anytown, LSA.

There are a number of MSR ribite little for a floestly ribit in Anytown, LSA.

There are a number of MSR ribite little little and in the same and costy our around S5 at the door Not leaf or a floestly ribit in the same and the opportunity to see secred during the Official Worldrich MSR Controlators. A few that made the circuit during the conventions were little flant field, Gold Gh. ADVE, Black Dansond, Strutter and Destrover Tibbute acts are thriving all twen the world including tusterally, talk, Brazil, England and Germany.

In the unsurer of 1996, the California based DESTROVER was beatined in the fanonist and lighty reliechts SPM Magazine kwis tols; foreser cruming their small contribution to kissions. That was a littil? "recells Lish James whos plass tone."

best. I went wit inid bought a hanch of copies. I study auto-graphed two for people so those are rare!! langlis Stockwell, the band's Starchild.

DESTROYER continued to DISTRIBUTER Continued by newform manstep in Caldurna mind January 1997 and I We had gyire as far as we could go These was malting left for us to accomplish, 'sons John, The leand separated. Luckthy, personal circumstaw es in their lives led



#### Detroit Rock City KISS Attack the Motor City With World Tour

20A C



#### KISS and Makeup remembered t i m e





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#### **COLLECTORS DEPOT**



## KISS Montage (USA) 1994-2005

The way it all started is that I had met two brothers, Chris and Andrew Allin, who were running a KISS fanzine, The Elder, later changed to the KISS Alliance. I worked with them on theirs, and they eventually helped me start KISS Montage. They helped me come up with the half-page idea, because I wanted to look different from the others that were out there at the time and have a bonus color cover. The first issue was published in March 1994 and ran through the end of the Rock the Nation tour. The last issue came out in the winter of 2005, in October. There really wasn't much going on at the time and work was getting in the way, so I ended it there. I always wanted to bring it back, and maybe this year will be the time. I miss doing it, so maybe with the new CD I can get it going. We shall see.

I have a lot of great experiences with members of KISS because of the fanzine. I was there just before the reunion tour and right through all the changes for the Rock the Nation tour. I met Paul and Gene on several occasions, and they were always pleasant to me as were Bruce Kulick and Eric Singer. Tommy was always accessible to me as well and helped me score some interviews and the like. I have to give kudos to all of KISS's PR people who helped

me with questionnaires and setting up interviews and getting me access to the band and shows; without them I would have never had the experience I did. Doc McGhee was great to me as well, ensuring I was being taken care of when he saw me.

Being that I lived in Rhode Island, I didn't always have the band in my area, but because of the people in the KISS organization, I was able to be at the Reunion show in Detroit, the Psycho Circus tour in Los Angeles and various other shows around the country. On the other hand, when Ace (and Peter) came into the area, the fanzine got me access to them as well, and I had a great experience with their staff. One of my most memorable times was meeting Paul in Toronto and seeing him do the *Phantom of the Opera* and how he treated my wife and I at the time, giving us his full attention with all that was going on. What a great show he did that night. The whole thing became special, not just because of that, but because my wife got to experience everything firsthand.

Gene was also great when he came to Providence promoting *Carnival of Souls*, and I met him outside the radio station. He actually brought me in with him, and in the studio while he was on the air, talking and joking with me throughout that time. It was fantastic. One of my biggest thrills was when Paul picked out one of my photos for the KISS cards that came out in the signature series, and my photo became a promo card. My list of special times and great experiences can go on and on, all due to my love of the greatest rock band. Doing a fanzine was my way to express it and let everyone know that I am a KISS fan. It just makes me want to SHOUT IT OUT LOUD.

-Seth A. Kahaian





# **Vcho Babby**

American Music Awards, and, frankly, it had been a pretty dull night overall. Lots of disco songs, flashy dancers and such. Then, it happened...my world was reshaped in the span of about five minutes that cold winter night. I heard the show hosts (whoever they were that particular year!) announce that KISS had been recorded at a performance in Washington, D.C. and would be featured doing "Shout It Out Loud." I took notice, but only because my church had been debating the evils of rock music, and the preacher had condemned KISS as being Satan worshippers (think Knights in Satan's Service). At the tender age of nine, I was intrigued about this supposedly perverse and evil band and what they apparently stood for.

I watched the song unfold in utter amazement. The pounding guitar chords, catchy chorus and upbeat lyrics were enough. I mean, come on—"Let's get rowdy with the girls and boys"—just screams childhood rebellion and a good time. But, those vaunted costumes, face paint and heels were all it took to grab my attention, capture my oh-so-impressionable heart and mind, and that was it—I became a proud soldier in the KISS Army at that very moment, and some 33 years later, my love and loyalty to the band remains cemented and undeniable.

Where to begin? Well, go back to 1977. I was sitting in

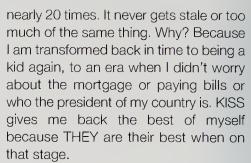
the living room of my parents' home at that time, in the buckle

of the famed Bible-belt region of the United States—Jonesboro,

Arkansas to be precise. My folks and I were watching the

What really clinched it for me was hearing my mother say that I would be corrupted, indeed "recruited" into the darkest corners of hard rock music and all its dangers, by daring to ask that my parents buy KISS Alive! It was the first album I ever wanted (and in my mind at that point in life ever NEEDED). From there, I craved anything and everything KISS, from more albums to posters, magazines, the first set of dolls, trading cards, notebooks with their faces adorned across the covers and so many other novelties of my real, true heroes. Some kids at the time idolized sports figures. For me, it was Paul, Ace, Gene and Peter. Still is, even though I supported the band in all its various lineups down through the decades.

My favorite KISS moment is, without question, the first time I ever saw the band in concert. It was July 10, 1996, at The Pyramid Arena in Memphis, Tennessee. I went to the show with my childhood best friend, himself a huge KISS fan. Somehow, I had managed to obtain a press pass (I am a journalist by profession) and stood there in the pit, snapping photos for the first three songs of the night. It was magical in so many ways, partly because I saw the guys with my buddy, but also due to the fact that I had been placed on Ace's side of the stage, where he flashed his famous thumbsup signal while playing his solo during "Deuce." This fan honestly felt like the nine-year-old from all those years ago at that moment. Since then, I've had the privilege to see KISS play



About 10 years ago, one of my dearest friends and I decided to tackle a fanzine, Psycho Babble, after obtaining the publication from Steve Huff, its founder and publisher. He had moved on to other business ventures, and we were stoked about giving it a shot. And even though things didn't work out beyond a few issues, we were thrilled to have been part of the fanzine world and see how it not only impacted KISS fans back then, but in the way it influences folks today and will continue to in the years to come. Steve provided that opportunity, and we are thankful for it. We were also guite fortunate to be part of Exciter, a tribute band to our favorite band, and count that experience as just another piece of our own KISStory. Last summer, we were part of the first-ever KISS Convention in Jonesboro. The chief organizer and a co-founder of the band, Gaylon Tyner, is Paul in our group. We wanted the best, and we always got it.

Anthony Childress







## Radioactive (Australia) 1999-2002



L to R: Al "Stanley" Hamer (Melbourne Rep.), Mark Bridge (Editor), Donna Bartlett (Treasurer), Brett Bartlett (President)

RADIOACTIVE was a fanzine and fan club produced in Brisbane, Australia. It was a quarterly magazine publishing fifteen issues between March 1999 and September 2002. There were also two special, limited-edition supplementary issues printed for fan club members, "KISS The Concerts 1973-1995" and "Unmasked, the 20th Anniversary of KISS' 1980 Australian Tour." RADIOACTIVE was a fanzine by fans for the fans, and it was totally run as nonprofit with all subscriptions being put back into the fanzine.

A team of three produced the fanzine and ran the fan club. Mark Bridge was editor/writer, Brett Bartlett was the fan club President/writer and Donna Bartlett was fan club treasurer and writer/columnist. The fan club's Melbourne (the KISS capitol of Australia) Representative was Al "Stanley" Hamer, who rallied multiple memberships by extensive promotion and conducted interviews for some fanzine features. RADIOACTIVE was born out of the demise of a previous Australian fan club Crazy Knights. We decided that we could produce a fanzine that would portray KISS in a positive way and keep the KISS ARMY flag flying downunder. RADIOACTIVE fan club members came from many countries, Australia, New Zealand, Japan, USA and the UK to name a few. Band members also received the issues and we often received handwritten messages from them, which were later published for the fans to read.

All members of the RADIOACTIVE team have been fans of KISS since the mid to late '70s and continue to be to this day. Our combined KISS experiences are many and varied from first meeting the band in 1980 to attending a private party with Gene, Paul and Ace on the eve of the Australian leg of the Reunion Tour, conducting personal interviews with Gene and Paul on the Farewell tour in 2001, interviewing Bruce Kulick on two occasions, attending the 2001 KISS press conference in Sydney plus many other personal meetings with band members past and present as well as meeting and becoming friends with family of some band members. Mark, Brett and Donna also travelled to Canada in December 1999 to attend the Millennium concert in Vancouver. To pinpoint just one special KISS moment for each of us is near impossible because there are so many!

RADIOACTIVE is a fanzine we are all very proud to have been involved with.

-Brett and Donna Bartlett

































Welcome to my world, the world of KISS Revenge. I'm Arie van Rotterdam (42), married to Corina (41) and a KISS fan since 1977. I got hold of a tape of the Destroyer album, and I was sold. I ran KISS Revenge for ten years (1992-2002), put out 27 fanzines and had the time of my life. The sky was the limit, and no expenses were spared. The joy was all the great people I've met along the way. A lot of my best friends were met through the fanzine. Unfortunately, due to personal and financial reasons we had to close down. We're still active and in close contact with many sources in the entertainment market, and the business side will always be my main interest.

For the KISS show in Leiden, Holland (1980), my parents said I was too young, and when the band came to Brussels, Belgium, I tried, but yet again failed, to convince them to let me go. Finally, at the age of seventeen I got my parents' approval to attend my first KISS show with Bon Jovi as opener in Zwolle on November 4, 1984.

The first issue (September 1992) was sent to KISS, their record company and some rock publications and approved KISS fanzines. It tells you more about me and my devotion and collection of KISS. The start of the journey of my life. The KISS world opened up big time and made me feel very welcome. Thanks to Lydia Criss, we made real contact with the KISS Organization, and we received our first message by fax from Gene October 4, 1993.

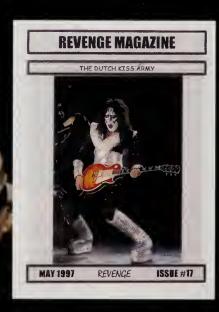
The ultimate gift from the band to us was given June 11, 1997, in Utrecht, Holland, when we met Gene and Paul backstage. The ultimate celebration of our 5th Anniversary!

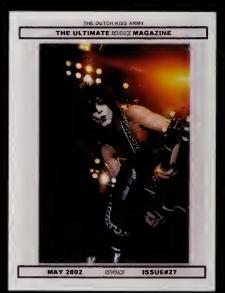
No computer virus/breakdown or terrorist attack can keep us from publishing our 9th anniversary of the ultimate *KISS Revenge* (1992-2001). The countries of the free world are uniting against terrorism. The KISS Army has a bond that includes not just the band. These are the times when we all need to pull together and help however possible—a strong reminder of the respect and friendship shown within the KISS Army worldwide.

By 2002, Ace and KISS were no more. Ace simply didn't want to do KISS anymore. It was as simple as that. There were huge sums of money offered to both Peter and Ace to stay in KISS, and both turned it down, and Gene and Paul decided to go forward with Tommy and Eric. For those who have a problem with this version of the band, the solution is very simple; if you don't like what you hear and see—leave the party.

Just one week after we returned home from our two KISS/Aerosmith shows in 2003, Corina's father suddenly died, and we had to stop...but no regrets. But we're still supporting and promoting KISS 100%.

Arie van Rotterdam







## KISS Strike (Italy) 1994-2001

KISS immediately attracted my attention with their look in the *Dynast*y period, but when I started hearing the older albums I thought they were a bit too hard rock for me. But little by little I started loving their music as well. At that point, around 1981, I loved the look and their music so much that I was KISSED!!! I started collecting everything I could get my hands on, and when I couldn't find anything new in Rome I started getting in touch with people outside of Rome to build my collection through music magazine adverts. I kept collecting avidly, and soon I had amassed enough material to become of the biggest KISS collectors in Italy. But that wasn't enough for me, so I decided to start a fan club, KISS Army Rome, to have more contacts to trade KISS items with. I didn't even think having a fan club would allow me to finally meet my idols.

Officially the club started on November 1, 1994, at a concert in Lausanne on the *Animalize* tour where I first gave away flyers to announce the birth of the club. The first fanzine *KISS Strike* was photocopied and came out in early 1985. At that time, the magazine consisted of a translation of articles from magazines and fan clubs outside of Italy, so it was not original material at all. I used to get articles mostly from the *KISS Explorer Army* from Holland, *Firehouse* from Canada and the *KISS Force* from the States. Finally in 1987, a photographer from the States started sending me original photos and material for *Strike*. Then I started to see *Strike* more as a quality product instead of just a way to acquire new stuff for my collection.

My school days ended in 1987, and I decided to turn the club into my full-time job. Nineteen eighty-eight was my big year with my first issue of *Strike* that was printed and in two languages. That was the year Ace came to London and KISS appeared in Europe I finally met my idols, and I followed the first tour seeing 18 out of 23 concerts on the

Crazy Nights tour. I promoted my new high-quality magazine by circulating tons of flyers throughout Europe, and memberships started growing more and more. Then I changed from the club name from KISS Army Rome to KISS Army International. Also my career as a photographer started then, and I still look at those early photos with great pride. At that point I also started selling merchandise, which helped *Strike* grow more and more.

Strike was basically a combination of all the good things I noticed from all the fanzines around the world, and when I thought that something was missing I would create it myself. For the layout I always tried to make it look like a music magazine. It was all done by me, and I was learning all the time how to make it look professional. I never went to any school or took courses in design, but gradually I taught myself, seeking advice and further improving my skills. Strike became my pride and joy, so every issue was carefully planned, and the deadlines were always ignored because my aim was to create a great magazine. I used to work 10-15 hours a day, seven days a week, but working on KISS was my passion so it was a full-time pleasure. Quality was always the only priority and Strike became known as one of the best fanzines around and then became the best! I'm a perfectionist, and I've got good taste, and I knew exactly what the fans wanted as I'm one of them.

In 1990 Strike was translated in five languages so it could reach fans all over the world. Branches of the club were set up in most countries so local directors could look after the fans in each country. My marketing moves were carefully planned, and all the money which came into the club was used in the best way possible. With the help of all the great collaborators I had all over the world, Strike reached the highest number of memberships in 1992 with 2200. In 1997 Strike even hit the newsstands, and for the last few issues I did a print run of 12,500 copies. Money was never my priority, and this was a key thing. I just knew money was important as it was a tool to help me reach my goal,



which was to be the best fanzine in the world, and I think I made it! I'm not wealthy now, but I made my dream come true! The last issue no.47 was out in early 2001, and then in September my son Giordan was born, and my new life as a father started. If you want to do things well you have to focus on one thing only...and my son became priority and still is.

That was the technical part of the KISS Army, but obviously the best part was living the dream from the inside and being a part of it. As a teenager I couldn't even dream as high as I reached, so to see all this happening bit by bit was the biggest reward I could possibly imagine. Highlights of this 20-year-long journey were meeting face to face with my gods and slowly becoming friends with all of them...the week with Ace in London and my first KISS tour in 1988 and Eric Carr, what a great person!...being backstage and becoming friends with the crew...watching them joking around at the soundchecks...receiving money from Paul when I got robbed on my first US tour in 1990,..reading my name in the special thanks on albums by Ace, KISS and Peter...watching myself in most of the official videos...the first photo with the band in 1992 and then in 1997 with the makeup! ...the Polygram dinner in Tuscany with Paul next to me and Gene right in front of me...the troublemaker Eric Singer organizing funny surprises for me...having Bruce for dinner in my home in Rome and Melbourne...traveling the world for every single leg of each tour and getting to know all the famous KISS fans and famous people who helped KISS along the way...making tons of friends all over the world through KISS conventions and concerts...being there while Alive III was created...showing Peter around Prague for a full day...being mentioned a few times at various press conferences and at the official KISS conventions and getting to know Tommy Thayer...the MTV Unplugged show, I was 3rd row in front of Bruce, and I lost my voice from shouting when I saw the original members playing together...seeing KISS finally back in makeup, my biggest dream came true. At the Melbourne soundcheck in 2001 they even invited me onstage to sing "Detroit Rock City"!...the KISS Symphony show, wow!...and to close it all, after exactly 20 years of touring from 1988, it just happened that Ace played again in London in 2008 after 20 years missing, and again the same year KISS came to tour Europe after nine years missing, and you can bet I WAS THERE for both to end this chapter in my life.

Nicola Ciccarone

#### KISS ARMY INTERNATIONAL STORY:

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dr

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#### YEARS OF IMPROVEM

which was a very cool free gift from the
KISS ARMY INTERNATIONAL. These magazines brought a lot of new members. To the club and made it look even better. The

STONE 20

















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Riss Fanzines

and on

## Gene Sinnons Full Clifcle

Thirteen-year old Gene Klein lived with his mother, Florence, in a poor neighborhood located on 33-51 84th Street in the Jackson Heights section of New York City. Feeling like a stranger in a strange land, he closely identified and forged a profound emotional connection with science fiction, fantasy, and monsters. Long before rock music became his guiding force in life, Gene's imagination was fired by comic books, Famous Monsters of Filmland, and an endless array of films like King Kong, Phantom of the Opera, Godzilla, and Rodan that aired weekly on Channel 9's Million Dollar Movie. He even wrote a song about his idol, revered film star Lon Chaney Sr., "Man of 1000 Faces," which appeared on his 1978 solo album.

This exciting new world provided a sense of escapism for a teenager who felt like an outsider and fought hard to find a way to fit in and be accepted. "I wanted to be King Kong, I didn't want to be a human being," asserts Simmons today. "I wanted to be Godzilla. I wanted to be larger than life. I wanted to be the thing that came down the street that made you go, 'Oh my God, what is that!""

Recognizing a kindred spirit and communal connection with the sci-fi, fantasy, and horror fan base, Gene created his own fanzine, *Cosmos*, an amateur, homespun publication, which was seared with his passion, knowledge, enthusiasm and, most of all, respect for his subject matter. He would later put out other fanzines dealing with the sci-fi, fantasy and horror genres including *Cosmos Stiletto*, *Faun*, *Adventure*, *Mantis*, and *Tinderbox*.

Gene's innate love of sci-fi, fantasy and monsters has never abated; he would later tap into that larger-than-life vision when helping to creating KISS, a band that merged rock music with striking comic book/horror visuals.

Gene Simmons: A fanzine is really a shortened version of a fan magazine. The history of the independent press really starts with the science fiction–fantasy world of fans—fans of turn-of-the-20th-century books like *Weird Tales* and especially *Amazing Stories*. There's a guy who was the editor of *Amazing Stories*, which is still being published today, called Hugo Gernsback. He was a pivotal figure in science fiction fantasy to the point where awards for science fiction fantasy are called "The Hugos."

People like Steven Spielberg, George Lucas, Stephen King and I grew up reading a lot of these early writers, editors and seminal figures in science fiction fantasy, like Forrest J. Ackerman who created Famous Monsters of Filmland—a magazine which we all contributed to and sent letters of comment. Famous Monsters of Filmland concentrated on science fiction and horror movies, Frankenstein, King Kong and all the rest and who created them. Forrest J. Ackerman was actually the guy who coined the term "sci-fi," and SF was a shortened version of that. Famous writers like Robert Bloch, who wrote the movie Psycho, and Ray Bradbury, who wrote The Martian Chronicles and lots of other science fiction classics, started out as fans in the early 1920s and '30s. They actually published, wrote, edited, and drew their own science fiction and fantasy magazines, Because it was such a small audience that these magazines were distributed to through the mail, they were published on mimeograph, which was a very primitive way of doing it. This was before photocopy machines were invented. Fanzines became synonymous with science fiction fantasy magazines. Later on they broadened out to comic fanzines like Webspinner and Yancy Street

Journal. This was a very insular world, only for the people who were cool and knew everything there was to know about science fiction and fantasy.

I became enchanted with American movies and American television shows like *The Twilight Zone*. I always kept turning the channel or going to movies that had to do with fantasy and stretching the boundaries of the rules of nature. The rules of nature say man is not meant to fly, but what if we can? So to me *Superman* was fascinating. Nature says that dinosaurs don't exist today, but what if they did? And so, The *Lost World* was interesting. An ape is only supposed to be five foot six, five foot seven but what would happen if it was ten stories tall? So the "what if" always fascinated to me.

First I'd buy Famous Monsters of Filmland and then Castle of Frankenstein, Screen Thrills Illustrated, and Spaceman magazines. All of these magazines were edited and written by people who really loved the subject matter, and every once in a while I'd notice that there were addresses for things known as fanzines—people who'd publish their own magazines. These weren't available on newsstands, and you could only get them by sending twenty-five cents or a LoC; that's fan jargon for "letter of comment." So you'd get them in the mail, and the fanzines would be primitive but very well written and very well drawn. Then you'd send a letter, two or three pages long, which would contain a very incisive commentary on an article or point of view. And often just because you sent it you'd get the next issue free. Some fanzines would include a printed LoC, which would elicit a free copy; otherwise you'd have to buy it. Or if you contributed an article or a piece of artwork, you'd get a free copy. So the glossary of terms are fandom, which is like kingdom except it's made of fans, those who are believers in science fiction and fantasy and later on comic books and fanzine, which is really a fan magazine that's published on an amateur level. You could tell these people weren't doing it for money; they were doing it because they loved it. A "gen-zine" is a general subject magazine. A "comic-zine" speaks of itself.

Science fiction and fantasy was a bigger world because it encompassed television and movies. In those days Superman was the only comic book character that was on TV whereas you could watch *Twilight Zone*, *The Outer Limits* and all kind of monster movies. Monster movies and science fiction movies were always around. Comic books, fantasy, *Lord of the Rings*, *Harry Potter*, that stuff is the biggest thing in the world, and nothing touches it in terms of entertainment.

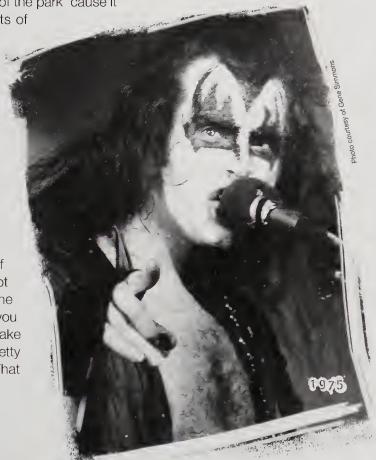
When I started doing my fanzines, I'd bring them into school, and people saw them, and they would sign them and sort of get interested in it. I remember the girls saying, "Why are you doing this? What a waste of time." The people who loved comic books, science fiction and fantasy were the geeks in school, everybody else just liked sports. I was a geek too. I was sort of Clark Kent and Superman because I came from another country, and so I loved all things geek. They'd tell me, "You like that weird monster stuff!" I loved books and reading, and I didn't hang out on street corners and smoke cigarettes and get high and get drunk. The cool people did. Revenge is having all those cool people work for me. So I did the geek things, but I also got the girls. Unfortunately most of the geeks didn't get the girls. That's basically because I was fearless in the notion that I felt there's an equal chance of her saying yes and no. And no is just no until the next time you ask. Life is really an endless amount of swings of the bat, so you may

as well just swing as often as you can and really try to hit it out of the park 'cause it only takes one time. So life is more than fear, it gives you lots of

chances.

As a twelve-or thirteen-year-old kid, nobody ever really taught me how to do anything. I didn't have any tools for life, so I joined something called Junior Achievement. It was funded by local commerce and consisted usually of one corporate guy who would show up and teach local kids how capitalism worked. You sell shares, you get the money, and you try and make a profit. It basically taught you the notion that you have to dive into the deep end of the pool and just start making things happen.

I knew nothing about publishing; never wrote an article or drew a picture in my life. My first attempt at doing my own fanzine was Cosmos, which was a "gen-zine", a general-interest magazine. Because we were poor, the first few issues of Cosmos were all done on carbon paper. Carbon paper is not widely used now. It's a dark piece of paper on one side and the other side is glossy. When you press on it, the imprint of what you pressed on comes out on a piece of paper, but you only can make one copy. So I would draw on the cover page, and I'd get a pretty primitive copy of what I drew on the copy underneath it. That





means I hand-typed and hand-traced artwork for others and physically typed probably ten versions of the magazine. Then my mother bought me a rexograph, which was a primitive blue ink that was water soluble and meant if water touched it, it would run. And of course over time it fades, so it's not long-lasting. It was used by offices to send notes to each other. Then I graduated to a more expensive version, which was mimeograph, but it was still very primitive, and then I finally graduated to a photocopy machine. But there were drawbacks to it. It was a very primitive machine, you could only do one copy at a time, and it took forever.

The full circulation for Cosmos was probably eighty copies. I didn't even care about charging for the fanzine. I was just so thrilled to be creating something. Initially money was not important, hard as it is to believe. But we all grow up sooner or later. Initially the cover price might have been fifteen cents or a LoC, letter of comment. After Cosmos I worked on the Adventure fanzine because I was also fascinated by Indiana Jones kinds of serials, although this was before Indiana Jones. I'd cover stuff like Commander Cody and the Lost Planet Airmen, the Republic serials from the '40s, Doc Savage, and Captain America movies. I'd write about them, review them, and, of course, I'd talk about comic books too.

Stephen Coronel, my junior high school buddy, was actually the best artist of all of us. He loved drawing. In fact one of his pieces wound up on the cover of Cosmos Stiletto, which was a merger between my magazine and an existing magazine called Stiletto. Seth Dogramajian was my school buddy. We both shared a love for the Everly Brothers and the Beatles and soul music. We started a band called The Lynx, and the school instructor who introduced us, introduced as The Missing Lynx. Seth actually took a real interest in the publishing part of it and published his own fanzine called Exile. Then there's APA, the Amateur Press Association. You'd get ten people together in different parts of the country, and each person puts out a ten-to-twenty-page fanzine. You'd print up a hundred copies and send it to one post office box so those ten or twenty pages by each guy would be compiled into a fanzine comprising over a hundred pages, almost like an encyclopedia of fanzines but under one cover.

There was no promotion behind fanzines. We would send copies to Famous Monsters of Filmland and other science fiction fantasy magazines like Amazing Stories. And sometimes out of the goodness of their hearts they would say "There's a good fanzine out there and this is how you can get it." They would also review them sometimes. Blade is a movie based on a black vampire, and the guy who created Blade was Mary Wolfman. He came over to my house—we were both around thirteen or fourteen—and we were going to start a fan magazine together. This was before KISS and before he created Blade and lots of other things. I used to get the fan magazine, Alter Ego, and the editor was a young kid named Roy Thomas Jr. who eventually became the head of Marvel. So verybody starts some place. The believers in the science fiction fantasy world became the leaders of the field today. If you talk to Stan Lee or the major writers, they all wrote for the fanzines. It was sort of, if you want to play baseball you first join a farm team, and you play local baseball. We all cut our teeth on doing this stuff. No one had their sights as a young kid of doing anything professionally. I was a geek who read science fiction, and I was also fascinated by comic books and rock bands. All of them were sort of larger than life. I used to get rock and roll fanzines like Crawdaddy! and Bomp, and in those magazines you read stories written by people who were passionate about the subject, instead of girls who said, "Yeah, but what lip gloss should I use?"

The content of Cosmos often included a comic book written and drawn by fans. One was a great comic book written by John Mansfield,

who was my partner in Cosmos Stiletto, and it was called "Starlight and Starbright." It was about two brothers who were superheroes but they fought with each other, very sort of Cain and Abel. Often I would get letters of comment from other fans with articles or artwork that I'd use in the fanzine. I still have the letters of comment, thousands. I would edit and design the magazine from scratch. I would also type the articles. Back then at age thirteen, I was typing about sixty or seventy words a minute. Within a year I was up to eighty or ninety a minute. Al Andrews drew lots of the cartoons in the fanzine. Stephen Coronel sent in some artwork, and the rest were all done by me. What I was doing in essence was getting off on myself, getting off on the idea that I had never done something, and here I am actually doing it. So every day was a chance for me to shine the spotlight on me and do something. It was very, very satisfying. I knew I was doing something that no one else in my school was doing.

There's an interesting psychological prevalence among young kids. A lot of really young kids, two or three years old, have secret play pals. They talk to little friends that only they hear. But what this really is them trying to sort out what reality is and how they fit in. When you're growing up, especially if you're a guy, you have idols, people you look up to. I don't know if girls do. This idea of hero, champions. I think girls have, "Who's the prettiest?" and Barbie. When we see Superman, we want to be Superman. When we see Indiana Jones we want to be Indiana Jones. I wanted to be King Kong. I didn't want to be a human being, I wanted to be Godzilla. I wanted to be larger than life. I wanted to be the thing that came down the street that made you go, "Of my God, what is that?!" and I later achieved it.

It was clear to me at a very early age that it was better to be feared than loved. The person I responded to was Frankenstein. I didn't like the rest of the people in the movie; I thought they were mean and didn't judge Frankenstein fairly. I sided with King Kong, not with the people who tried to hound and kill him. And when King Kong dies at the end I cried. I remember The Hunchback of Notre Dame, when Esmerelda rides off with the soldier; even the cartoon version has the same ending. When the hunchback is rubbing his head, with his heart broken, against this gargoyle and says, "Why was I not made of stone like thee?" In other words, why do I have to feel this pain? I cried like a baby. I still can't watch that movie without breaking out into tears. I cry like a baby watching Mighty Joe Young. We don't like human beings; human beings are mean. Mighty Joe Young and the Hunchback of Notre Dame have hearts of gold. Fantasy and escapism have connections to some really important issues, one of which is reach for the stars. The interesting thing about real literature like Great Expectations was that it never inspired me. But Superman was inspirational. It told you that every man can fly through the air, especially if you're from another country, especially if you're from another planet. So all this science fiction stuff somehow connected with me. I think we all connect somehow to our childhood.

Faun was another fanzine I did and that was more fantasy inspired. I also did one called Cosmos Stiletto. Stiletto was done by guys named John Kusalavage and John

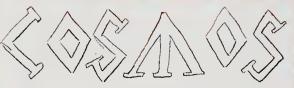
Mansfield. They both went to St. John's University, and I was still in junior high school. They were voracious science fiction readers, much more involved in reading books, and I was much more visually stimulated with movies and comic books? They admired what I was doing, and somehow we decided to merge our fanzines together. So we combined forces and made it twice as thick and twice as big. Another fanzine I did was called *Tinderbox*, which was more a comic fan magazine. On the cover of one of them I have Superman. I also did one called Mantis, which was an APA zine, which stands for Amateur Press Association, and only had six or seven pages It was just me rambling. In fact the editorial was called "Stream of Consciousness Ramblings about Science Fiction and Fantasy."

The biggest lesson I learned doing my own fanzines was vision. To have vision is to see something that's not there. You know who had vision? Bugsy Siegel. He went to a desert and actually saw a place; never mind the fact that he was a criminal, that has nothing to do with it. He actually landed in the desert, and he said, "Yeah, right here, this is where the city is gonna be. It's gonna be a gambling city. People are going to come from all over the world to see it." That's vision. And that became Las Vegas. And when he first went there, there was nothing, not even worms for buzzards. And vision means KISS. It means before groups thought of trademarks and logos and faces and toys, we did it. Passion and vision. That's what I learned.

At the same time I was doing the fanzines everybody in class thought I was a geek, but they were small-minded. You're good when you're thirteen, and you receive a postcard from Stan Lee saying, "Congratulations, you're very talented, keep going." Jack Gaughan was a professional artist, and every month his illustrations were published in If and Amazing Stories. Jack took the time to send me drawings and tell me what I was doing was good. It didn't matter what school kids think. If you wanna play basketball, and your friend next door says you suck, but Kareem Abdul Jabbar says you're good, you're good!

My fanzines apparently were so good that the University of Wisconsin put them into their time capsule as examples of 20th-century amateur press. It's my understanding that the fanzines I did are now very collectible. It's funny when you do it, you're not thinking of anything becoming collectible or having value, you're doing something that's got a hold of your imagination, your heart, and your mind.

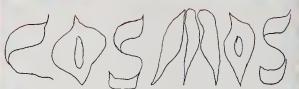
From the time I was thirteen to sixteen I did the fanzines. Then my band, The Long Island Sounds, took over, and I had to quit doing them. I stopped because I've always been good at prioritizing. Music was now my main focus. But that's a different story altogether.



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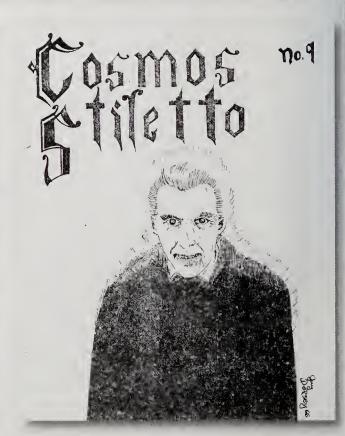
TWO FRATURE STORIES: DOOR OF ENTION by Bob Bell VERDICT BY Randall Harris. and many other surprises..



TOTAL LANGUAGE TOTAL TOTAL AND ADDRESS OF LANGUAGE AND LA







GUNITE .

Since I had some left over material just lieing round doing nothing, I that you'd like to see the encluic of Lon Chaney Jr., and some material from FILM TALK. And away we go.

NEW TELEVISION PILOT

The owner of Tarzan, Si Weintraub, recently signed a man by the name of Clair, to write a new television series entitled TARZAN ON VENUS.

THE MUNSTERS! FUNCTER

Fred Gwynn, who is known for his role in the successful (nov off) to series Car 54 Where Are You?, i now in the maney again with his role as derman Munster, head of the Munster family, consisting of: the frankenstein monster (Herman Munster alias Fred Gwynn), dracul (alies grandpa Munster rlayed by Al Levis' (who, also was in the Car 54 series 's schnouse..., a vamp (female vampire?) (played by Yv. n.e. oc Caric.!, little monster (played by 10 year old Butch Catrica) and the strange one (?) in the family is a youn, beautiful firl who, can't seem to get a date because of the fear the Munsters give to every except of here. At any rate, while the Munsters are strange people by our standards, they are really a fun loving family, who enjoy life.

NEW SEXY HO CHARTER TLOT

After the success of Bewitched (now the number new television series.), some troducers are planning to follow up with a series entitled SYFIL, and will state actress-model Suzy Parker.

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Mord has it, that The Outer Limits is going off the air in January. No apparent reason has been given for taking it off the air. You might remember that last year at year at the same time, The Outer Limit was announced as being one of those mid-season failures, and oame back for a second season. Only time will tell if the Outer Limits is going to stay.

Another in the Bewitched vain pilot is being shot entitled THOMSON'S GHOST.

## COSAOSE





New Year's Eve (1973-1974) at Academy of Music, New York City

## KISS the Jungle Russia, 2001-present

Alexey: At first I saw black and white pictures (photo copies) of KISS when I was around thirteen. I can remember looking at them, and their strange-looking characters interested me because they were very different from other artists. The first album I heard was *Dynasty* and then *Unmasked*.

Sergey: The first time I ever saw pictures of KISS was in 1985 when I was a teenager. Then I heard KISS Alive II, and those songs had a huge impact on me. After that I started to collect all KISS stuff, which was not easy because it

was during turbulent times of the Soviet Union era. Looking back, if you listened to music like this, you could find yourself in real trouble with representatives of the Soviet Authority. And sure, I got it... But that circumstance made KISS much more attractive to me. This was my own resistance against the system. In the Soviet press, they wrote all these bullshit articles about KISS. Ironically, in those newspapers they called them "Nazis" and "militarists."

Alexey: We decided to start a KISS fanzine because there was insufficient information about KISS,



and we wanted to help those Russian KISS fans who had no access to the Internet.

Sergey: Back in 2001 we start off working on our magazine certainly not for money...

Alexey: The most memorable moment of doing the fanzine happened right before we started to print the second issue of KISS the Jungle. Everything got lost and wiped-out because of a technical fault. As result, we had to start working on it all over again.

Alexey: My favorite

KISS moment happened in 2008, when I saw KISS live for the first time in two unforgettable performances in Moscow and St. Petersburg! It was the two best days in my life!

Sergey: Same thing! But the most upsetting moment in my life happened when in 1999 KISS canceled concerts in Russia. I do not blame the group—it's all fuckin' politicians and war-pigs....

—Alexey "Deuce" Zubavin, Sergey "Unholy" Stenygin



### **Paul Stanley's Paradise**

(USA) 2005-2007

The story of how I got to be a KISS fan is probably a bit unusual compared with many KISS fans of my generation. Growing up in the '70s, I was decidedly NOT a KISS fan at all. Not being one to buy into hype or jump on bandwagons, I think I intentionally refused to give KISS a chance. Actually, if you had told me then or even as recently as ten years ago that I would become such a huge KISS freak, I would have laughed. I wasn't just a non-fan - I would say KISS was a band that I would definitely have scorned and mocked. In their (and maybe my) defense, my perception of what they were all about and how their music actually sounded was very off. Yes, I knew the basics and liked most of them but other than a few songs, I really didn't know their catalog at all. Honest to God, I had never even heard the song "Strutter" until sometime in 2003. The only person in my life that was a KISS fan was the older brother of one of my best friends. Because of them, I have one KISS memory that sticks out and proved to be prophetic. I was at their house, and my friend's brother had some of his albums out in their den. My friend's brother not being around gave us younger kids the permission to look through all of his albums and amongst them were the four KISS solo albums. Even back then Paul's was the only persona I was drawn to and more importantly...the only one that truly made sense to me. Other than this memory, for me, KISS were just always...there. I certainly couldn't relate to them as a band. Only now, literally as I write this, can I finally put my finger on what the problem was:

I didn't respect KISS.

The first "real" band I fell in love with was The Beatles. Being too young to be able to get into them before they broke up, they were the first band I became obsessed with, and my friends and I all had fun going

back in time, collecting their albums and wishing we could have experienced it all firsthand. This reminds me of one of my favorite Paul Stanley quotes as well as a treasured memory...among many in my KISS adventures. Long story short, I was talking to Paul one day, and I had asked him if there were any rock stars that caused him to feel star-struck. I can't recall his words verbatim, but he basically said no, not really, but then thought about it and said that Paul McCartney was probably the closest he ever got to thinking, "Wow, I can't believe I'm talking to...." Somewhere in that conversation, I remember nodding my head and smiling to myself in agreement when Paul said this: "There are The Beatles...and then there's everyone else." I was already a huge Paul Stanley fan at this point, but I'll always remember this comment fondly. Despite Paul being the rock star and me being "the fan," we at least shared one opinion in common.

Now, back in the day, I never would have guessed that I could ever be a KISS fan. Fast forward a few decades, and I'm stuck in the house for a week, watching TV to pass the time. I had just made the transition from a real down period in my life to feeling like I was back in the saddle again. Only more so because now I was older and wiser and knew to really enjoy life while you can. However, this particular week, I felt like I was in a funk. Roaring to go but temporarily side-tracked. Itching for something to fire my imagination and match my new found zest for life. Cue the constant repetition of KISS "Behind the Makeup" on VH1 that week. I became fascinated with them and kept watching the reruns over and over again. Listening to Gene, but especially Paul, something in my head clicked: I finally had respect for KISS. I realized just how much these guys had built over all these years. They might have written and sung about basic things such as sex, women and having a good time but these guys were smart. They didn't subscribe to the whole moronic and destructive rock lifestyle where you take rock and roll a little too seriously. They made me finally realize that bands like, for example, U2 could exist in the same space as KISS. Intelligent and truly talented people don't necessarily have to write about saving the world. They can also express the desire to just live life to the fullest and have fun while you're alive. Imagine that?

Although I do recall seeing the Brooklyn Bridge thing on TV when it actually happened, for various reasons I put the memory of it right back on the back burner of my mind until this week in 2003, when I saw it replayed again and again on VH1.

While watching this all I could think was... "Damn, look at that! It must be cool to be a KISS fan." I suddenly felt left out from a really fun experience.

Sometime during this week, I went to our CD collection and found a KISS Greatest Hits compilation that had just sat there for ages, still in the shrink-wrap. The first song I listened to was "Strutter," and I think I played it a hundred times in a row that night. THIS was KISS? If I had known they sounded like this.... I was just floored that I hadn't known this song until now.

And so it began. Since August 2003, I've lost count as to how many shows I've attended. My guess is around 40, and it does not include any of Paul's '06 solo shows. That number would be 11 out of 16 US dates. Not bad for someone hell bent on catching up on what she missed. I also lost count a long time ago as to the number of times I've met Paul and the rest of the band. I honestly couldn't tell you, but it's quite a large number. When it comes to KISS, I think everything I thought I missed out on with other favorite bands in my past...when I was too young, too broke, etc. I made up for with being a KISS fan. Then again a part of me thinks that they were just the band to bring that "go for the max" side to my personality out. I was at a time in my life when I wanted to climb the highest mountain and



say I AM HERE, and, coincidentally, that is when I saw KISS on the TV and voila. Kissmet!

In October of 2004, the Web site and message board, Paul Stanley's Paradise was born. When KOL shut down their message boards, some of us Paul freaks needed a new home badly, and I wanted to fill that void. From there the idea to take it another step further and publish a fanzine came about. Why a fanzine, especially in this day and age with everything so much more immediate on the Internet? For me personally, I think it was another creative outlet for my life as a fan of Paul's. I am the type of person who thinks "the sky is the limit," and I never questioned if it was too much, "necessary" or whatever. None of this is necessary. KISS isn't even "necessary." These are the things that come to mind when you're in the middle of enjoying something you love to the max. Why a fanzine about Paul Stanley, you ask? My answer to that would be a more important question: Why wasn't there a fanzine about Paul Stanley? He personifies THE rock star. Is it over the top? You bet. Everything about Paul and KISS is over the top and that was and still is one of my favorite things about them. It's almost impossible to truly go overboard when it concerns these guys. I actually found that rather freeing.

It's a throwback to the old days before the Internet, another extension of our "fandom"...and the best thing...it's tangible. You can hold it in your hand, collect them, hold onto them, etc. Practicality was never a motivator and still isn't.

As I write this, the fanzine is on an extended hiatus. I've never given up on it, but I have had to be realistic. It costs so much money, not to mention time and effort to produce this fanzine. I refused to compromise on its quality and that has probably made the road a bit more challenging. It's ironic being such a perfectionist about this fanzine, as every time I look at one of them I see something that still managed to slip through the cracks. Such is the story behind a labor of love. Remember, I said practicality never figured into the picture. However, a few things got in the way. There was a job layoff and last year a serious leg break that sidelined me for over six months. Probably more importantly I had decided to up and change my life and go back to school full time for a year to pursue a professional photography certificate. What does this have to do with a fanzine or even being a Paul Stanley fan? From my perspective, it has everything to do with it. Over the course of being a fan, and from meeting the band, especially Paul, I noticed that while it was more fun than you can imagine, it was also something I was going to learn from. As time went on, the thought that kept nagging me was this: What do I bring to the table? Yes, I'm a fan and yes, it was a blast to go to so many shows and basically follow them around, but I couldn't help but feel very unsatisfied with my own life outside of being a fan. What had I done on my own that I could be a fan of? Yes, the fanzine brought me a lot of pride, but it was still contingent on being a follower of someone else. It didn't help that the person I was a "follower" of really inspired you to come up with your OWN accomplishments in life to bring to the party. As much as I tried to brush off this realization, it just kept coming back to me. Being a Paul Stanley fan has taught me that success isn't a greedy term, and it's not for everyone else but never for me. Being a fan of his (and KISS) taught me that you had it in yourself to make things happen, and that sleepwalking through your own life was simply not an option anymore. I had to get off my ass and find my own way to happiness. I could still be a fan, but I couldn't ignore the inspiration to make a mark on my own as well. It's been the greatest gift I could ever have received, and I can never thank Paul enough for it.

This brings me back to the fanzine. It's been such a trip doing it, and I've met and worked with some of the coolest people. We covered Paul's solo shows, various KISS shows, a few of his art shows around the country, and we've had interviews with quite a few interesting people ranging from other fans with great stories to Eric Singer and his experiences working with Paul. Of course, I've also interviewed Paul. That came by surprise and was quite fun. It was also unbelievably unnerving.

Nobody in this world rattles me, but Paul Stanley still can.

As hard as these issues were to complete, along with all that is entailed in taking orders and fulfilling them, it's been a blast, and I have never given it up on it even while I have had no choice but to put it aside for the time being. I compare the situation to being on a plane, and the oxygen masks fall down, and you remember your instructions to put your own mask on first, and then you can start to attend to others around you. I would have learned zero from the example Paul and KISS have shown me if I let my personal life go by the wayside in order to produce a fanzine about such successful rock stars. I owe it to myself to make my own life a success...or at least die trying. The fanzine will emerge again, hopefully sooner rather than later. This time it will be in direct connection to my own success. I'll then be able to continue with what amounts to as nothing more than a



labor of love that has never had anything remotely to do with practicality. I will have taken all I have learned from being a fan and will someday soon be able to again return the favor and put out a fanzine to kick all kinds of ass—a fanzine that is about a guy who makes it happen and does it better than anyone else.

Some people have asked me, and some have mocked me, about why PSP focuses on Paul so much. I've been told that there's more to KISS than just Paul. We've never compromised on being more about Paul than anything else. I say being a KISS fan means doing whatever you want and making no apologies for it. I love KISS as a band, but these guys taught me better than anyone that I don't have to answer to anyone. You want to write about all of the members of the band? Go for it.

We went where we wanted and stuck with Paul. Live To Win, kiddles.

-Leanne St. Germain



www.vintagekissphotos.com

## pehind the red curtain

**GENE SIMMONS:** The amazing thing about the KISS fanzines is that they're sent to fans around the world. In a way, it connects KISS fandom. I have copies of KISS fanzines from Siberia. A few days ago, a Russian driver took me to an event and in his thick Russian accent said, "I love KISS all my life." I told him that was impossible because I knew that in the communist world, he was forbidden to listen to KISS. He said, "Oh yes, I was in jail for fifteen days because they found my KISS records." So for a KISS fanzine to come out of the Russian communist world and risk jail time is astonishing.

# **Paul Stanley**

PEGOPD THE Welcome to the first column exploring the musical works of Paul Stanley Through his own words. We are focusing on the songs that were penned or sung by the Starchild First up, released in 1973. "KISS" self titled debut contains many songs that would become concert staples through out Kiss's long and varied career, ( most of this album would appear on "Alive!"). One could hardly imagine a Kiss Concert with out hearing

some of these classics.

"Recording the first album was the culmination of everything I'd worked for up to that point. Looking back on it, some bands have had the good fortune of being in the studio with technicians and a creative team that could capture their sound And I think unfortunately, starting with the first album, that was never achieved with KISS.

Though it documents our songs, it doesn't in any way capture what the band was about live and way capture what the band was about live and sonically. But what came from inside us managed to transcend what is sorely lacking in terms of the scope of the recording. I'd give the first KISS album 5 stars, because that's the mother of all others. That was like our Declaration of Independence. And eventhing that came after." Independence. And everything that came after

STRUTTER [Paul Stanley, Gene Simmons]

STRUTTER [Paul Stanley, Gene Simmons]
"Strutter" started off being one of Gene's songs
called "Stanley The Parrot." It was one of those
bizarre songs that, to this day, I don't quite understand where it came from.
We borrowed the chord pattern of "Stanley The Parrot," and once we picked
up the tempo of it and started playing a lot of suspended chords, the song
developed a real Stones-v kind of feel.

up the tempo of it and started playing a lot of suspended states. So developed a real Stones-y kind of feel.

And, of course, this is where Gene's and my story is a little different, I said it sounded like strutting, let's call it "Strutter." And the lyric was basically just about what was going on in New York at that point, a lot of hot-lots to advertise. The KISS Box Set Book

"One of the bands that I really liked was called The Move. And I remember listening and the number one song was a song called "Fire Brigade" by The Move. And I remember that the lyric was something about "run and get the fire brigade And I remember that the lyric was something about "run and get the fire brigade cause this place"! Il really start to burn." And since I couldn't afford to buy import cause this place"! Il really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import cause this place "li really start to burn." And since I couldn't afford to buy import this place "li really start to burn." And since I couldn't afford to buy import this place "li really start to burn." And since I couldn't afford to buy import this place "li really start to burn." And since I couldn't afford to buy import this place "li really start to burn." And since I couldn't afford to buy import this place this place "li really s go home and write my own versions of those songs, from what I could remember. So "Firehouse" was basically my impression of "Fire Brigade." Although it sounds absolutely nothing like the song, the sentiment and the theme is very much the same." www.pauistanleysparadise.com



PREMIERE ISSOEI

PAUL STANLEY FOR THE RECOR

Me Know' started off as a song called day driver' and it was the first song I ever played for Gene when we first Steve Coronel, the guitar player that oth played with in separate hands. Steve Coronel, the guitar player that oth played with in separate bands, duced us. He said, "Gene this is my duced us. He plays and he writes." Gene said, "Oh, play me one of your songs," and I played him "Sunday Driver." For Gene it was a revelation because I don't think he was a revelation because I don't think he realized that there were other people realized that there were other people walking the streets as comon people who could write songs besides him and Lennon and McCartney. "Let Me Know" later got a bridge in it and wound up on our first

#### KISSIN' TIME [Mann, Lowe]

"Kissin' Time" was one of the Neil Bogart "Kissin' Time" was one of the Neil Bogart ruses. He told us that it was just being recorded for a commercial and that it'll never come out as a single. That was part of Neil's philosophy; Neil, bless his soul, if he could get you a hit today and ruin your career that was well worth it 'cause you'd have a hit. So that's just a different way of looking at things. We were perfectly capable of writing our own material and at that point to have to record a Bobby Rydell song was record a Bobby Rydell song was unnecessary.

#### DEUCE [Gene Simmons]

Gene had a song called "Deuce" which was loosely based on "Bitch" by the Rolling Stones. After hearing it, it needed an intro figure, a chord progression. The beginning of "Deuce" was me ripping me off the Raspberries, the thing that starts it off is me bastardizing "Go All The Way." The same figure that opens the song is re-introduced after the solo. One of the interesting points is that I didn't actually write the song, but a part of what is a key element in the song, and in the sou nd of the band was something that came from the something that came from the

collaboration.
RIP magazine, Sept. 1988.

#### 100,000 YEARS [Paul Stanley, Gene Simmons]

I came up with the entire lyric, the melody. My recollection is that I think the bass pattern was changed and what went on top of that was basically mine.

BLACK DIAMOND [Paul Stanley]

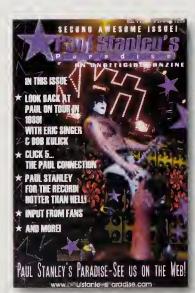
"Black Diamond" was a song that "Black Diamond" was a song that wrote about New York. Back then, all we could write about was what we knew. New York was very dear to us and life there was all we could write about. Seeing bookers on the street, whether we we could write about. Seeing hookers on the street, whether we lived it, we saw it and it kind of gave us something to fantasize about. I never wrote with the intention of anyone else singing my songs.Peter wound up singing "Black Diamond" because we needed a song that he would else. Black Diamond pecause we needed a song that he would sing on the album plus he was fairly insistent. We thought much as the Beatles did that we wanted to have different people singing different tracks. So "Black Diamond" became his song and luckily it did because It's a great song for him. Traditionally, every drummer we've had has had to have a raspy voice and be able to sing that song.

#### On Recording The Album

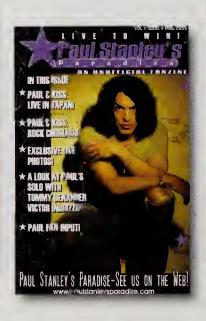
"What I remember most is that didn't take long, and that it was an old recording studio that has since closed down. At that point record label we were signed to deven have a name. It was Neil Bogart's new label. Eventually became Casablanca. We were poor at that time that our idea feast was a turkey sandwich at poor at that time that our lead feast was a turkey sandwich al Thanksgiving. We were really excited though. We were doin what we had always dreamed doing, making our first record whole process took about 21/2 weeks.

weeks."
"The first album I don't remen much about except that the swere written over a period of Which Is always the case for album cause you've writtens for years and the best songs the first album. I remember recording and then we were recording studio with a reco console (that's where you to the knobs) that was someth out of a science fiction movi because it was real old. We know anything about being know anything about being studio. But we turned out a record."\*

www.paulstanleysparadise.com

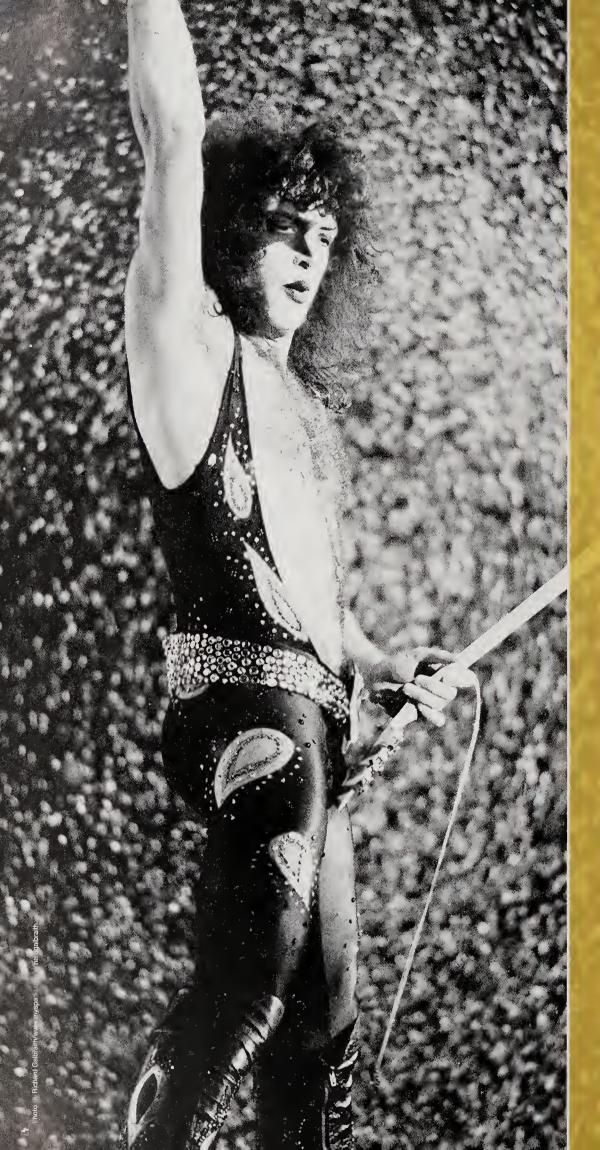








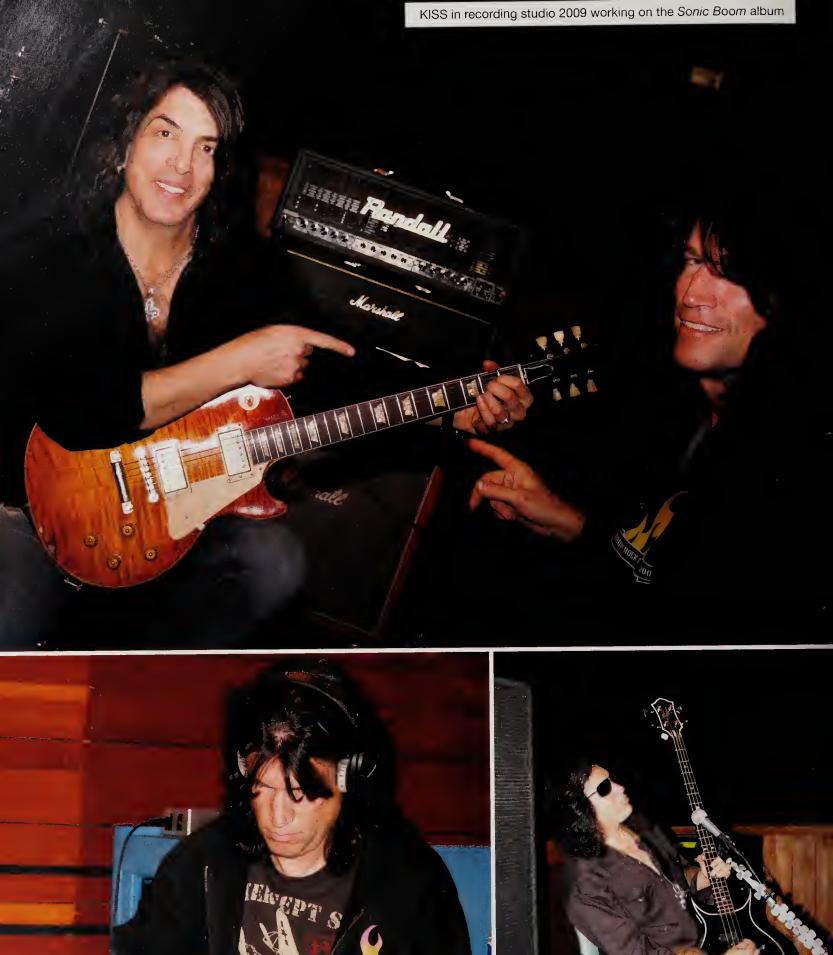




### Dalaya

GENE SIMMONS: Nobody ever showed any of these editors or writers or artists who created the KISS fanzines how to do it. It just happened. They're all driven by passion, and it harkens back in a very real way to what KISS is all about. You've got to follow your dream. And it wasn't just a maledriven phenomenon. Some of the best people who put together fanzines were women, people like Gilda Caserta (KISS Fire), Carol Watkinson (KISS Crazy) and Vivian Singer-Ferris (KISS This). In the same way that the spark went off in each one of these KISS fans to make them want to do their own fanzines, it went off in us. There are no rules. There's a lot of hard work that you're going to put into it, and maybe the only thing you'll get out of it is some sense of selfsatisfaction that you created something. When KISS first started, we were not putting together the Partridge Family. We were not going to write hit singles and play the radio game, and we weren't going to try and look like everybody else. We were going to march to the beat of our own drum. The fanzines are very KISS in that they've always been very true to themselves, which is why no two KISS fanzines have ever been alike.

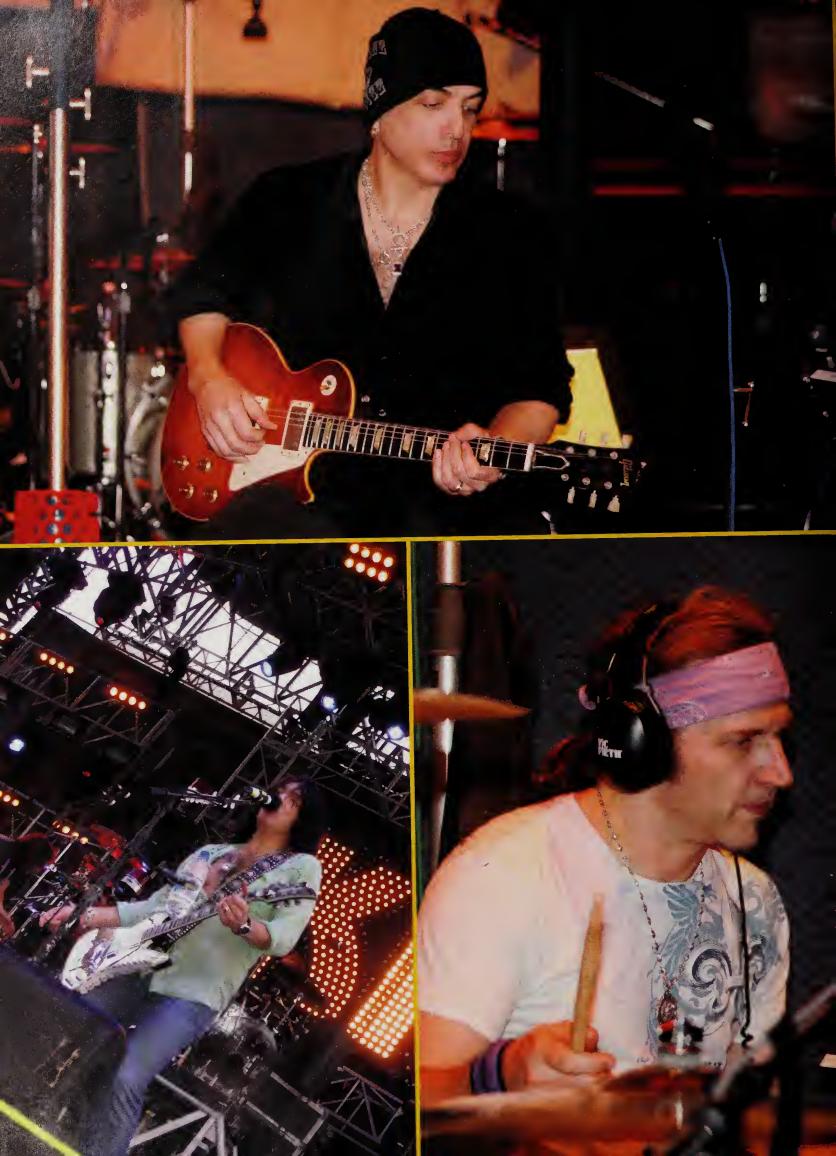


















# On the outside Looking in

GENE SIMMONS: I was an outsider. I was born in another country and couldn't even speak English. To this day, I don't feel like I'm in the mainstream. I continue to do and look at things in my own peculiar way. Paul was a little fat chubby kid who wanted to become a rock star and had to create himself. Ace and Peter too. KISS was pretty much put together with losers who became winners. At the beginning of our career we were outsiders, and yet fans gravitated towards that. Maybe it was a release from the life turmoil they were going through because it was fantasy and music and visuals and escapism. But clearly. You were not the most copular duy on the block.

**PAUL STANLEY:** KISS fans are an army of black sheep. It is a society of misfits and outsiders. These people are not necessarily cut from the same cloth as the majority, but they could rally behind us and feel part of the KISS nation.

GENE SIMMONS: The fanzines are a way for KISS fans to connect around the world and feel like they aren't alone and that they do belong. There are millions just like you. When you read a KISS fanzine and see the band live, everyone speaks the same universal language, which is KISS. Maybe there's a connection between the fans that no matter what language you speak or which flag you live under, we're all united. We created KISS, and fans created the KISS ARMY, the KISS conventions, and the KISS fanzines. We did not create them-they created themselves. There's no other way to talk about the KISS fanzines other than to say that they are phenomenons.









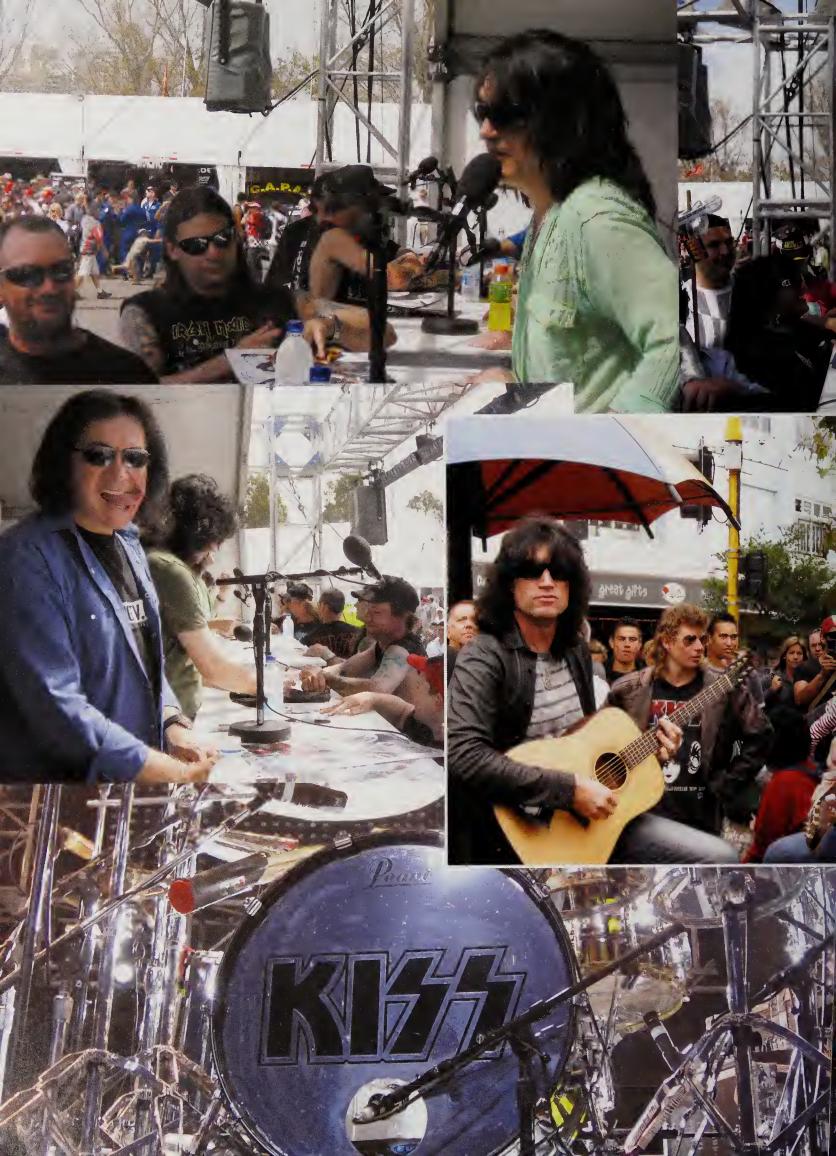


























# The final word

**PAUL STANLEY:** I think that in the best sense, these fanzines are a reflection or validation of the passion that we had when they started them and that we have tried to maintain. That's what those fanzines were born out of.

**GENE SIMMONS:** KISS has always had a special relationship with the KISS ARMY-the KISS fandom that spreads around the world. The relationship, at its core, is based on loyalty, respect and a no-nonsense, no sugar-coated honesty. And that means a KISS fan will have no qualms about being blunt regarding any subject he is passionate about—the songs, the vibe, the members in the band...any subject. We've often said "Without you (the fan), we would be nothing." And it continues.

